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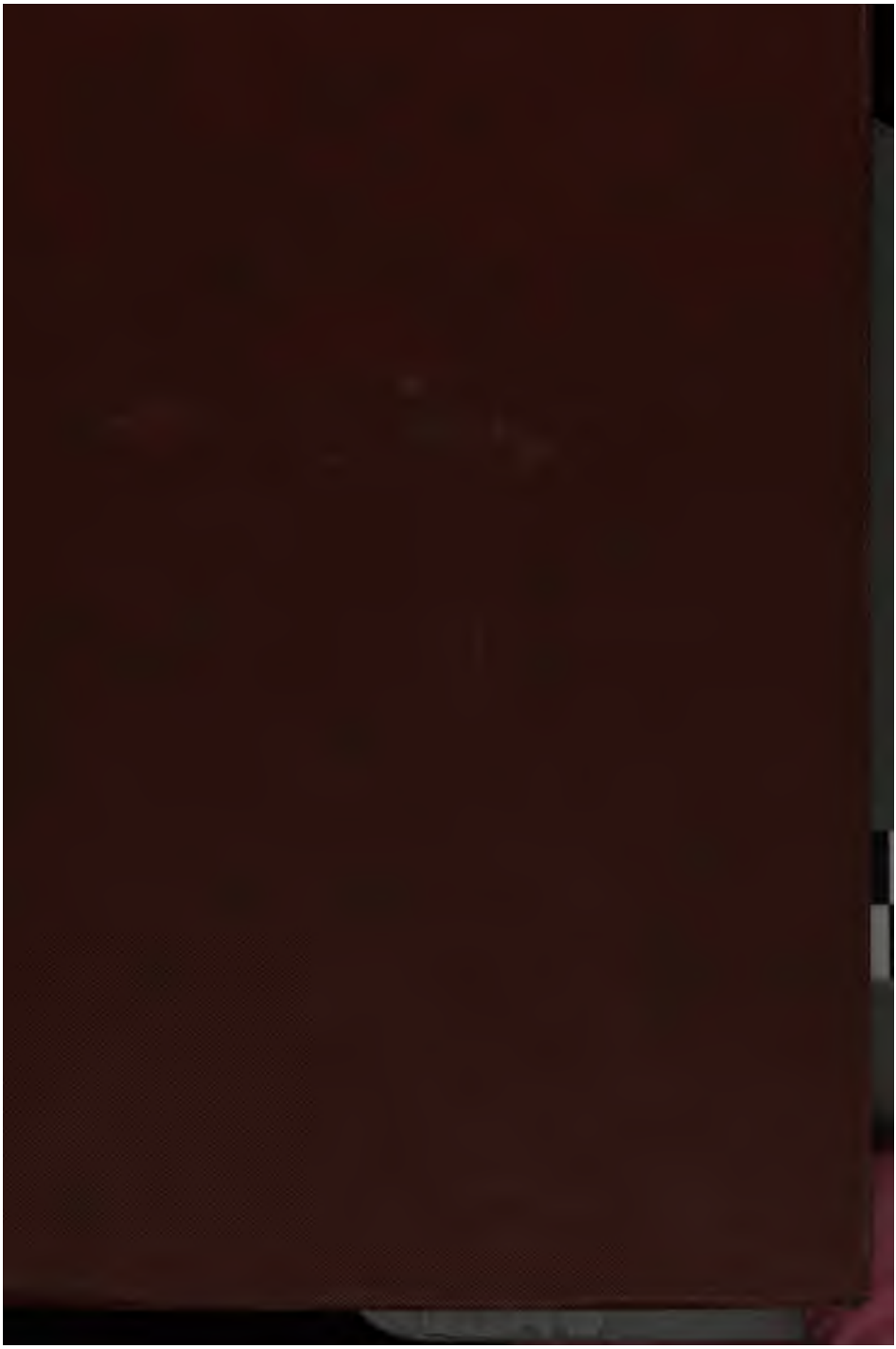

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The Troubadours of Dante

Henry Frowde, M.A.
Publisher to the University of Oxford
London, Edinburgh
New York

The Troubadours of Dante

Being Selections from the Works of the Provençal Poets quoted by Dante

With Introduction, Notes, Concise Grammar and Glossary

By H. J. Chaytor, M.A.

Oxford
At the Clarendon Press
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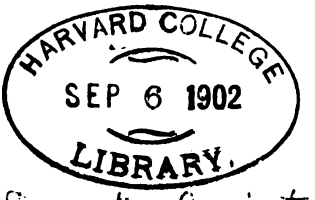

Dante Society.

Oxford
Printed at the Clarendon Press
By Horace Hart, M.A.
Printer to the University

PREFACE

THIS book is an 'œuvre de vulgarisation,' and has no pretensions to originality. Probably few students of Dante have not felt, at some time or other, the need of a small chrestomathy in which they could find ready to hand, and in compact form, such information upon the great troubadours mentioned in Dante as any one is likely to require who does not propose to make a special study of Provençal. At the same time, the book may be of use to the student who enters upon the study of the language with more serious intent; at present, the only work of the kind in English—so far as I know—is D. B. Kitchin's *Introduction to the Study of Provençal* (Williams and Norgate, 1888), a book of restricted compass and necessarily out of date in several respects.

I have not attempted any normalization of the spelling of the texts, which are given exactly as the editors mentioned at the head of each piece have published them. To reduce so extended a series of texts to a uniform spelling would be a work of great delicacy; dialectical forms, often of interest, may easily be normalized out of existence, and it is part of the student's training to learn to recognize the

same word in a different dress, if he wishes to make progress in the mediaeval Romance languages. Moreover, the arrangement adopted in the Glossary, and the remarks upon orthography under the head of 'Phonetics,' should enable diverse forms to be identified without loss of time.

Special monographs used in the preparation of this work are:—

BERTRAN DE BORN, A. Stimming, Halle, 1892 (Förster's *Romanische Bibliothek*, No. 8).

" " A. Thomas, Toulouse, 1888.

ARNAUT DANIEL, U. A. Canello, Halle, 1883.

SORDELLO, C. de Lollis, Halle, 1896 (Förster, *Rom. Biblioth.*, No. 11).

PEIRE D'AUVERGNE, R. Zenker, Erlangen, 1900.

GIRAUT DE BORNELH (drei Tenzonen und drei bisher unbekannte Gedichte), A. Kolsen, Berlin, 1894.

La personalità storica di Folchetto di Marsiglia nella Commedia di Dante, N. Zingarelli, Bologna, 1899.

Biographie des Troubadours Folquet von Marseille, H. Pratsch, Diss., Göttingen, 1879.

Texts have also been taken from the following:—

E. MONACI, *Testi antichi provenzali*, Rome, 1889.
P. MEYER, *Recueil d'anciens textes*, Paris, 1875–8.
K. BARTSCH, *Chrestomathie provençale*, Elberfeld, 1880.
MAHN, *Die Werke der Troubadours*, Berlin, 1846–86.
ROCHEGUDE, *Parnasse Occitanien*, Toulouse, 1819.
CRESCINI, *Manualetto Provenzale*, Verona, 1892.
C. APPEL, *Provenzalische Chrestomathie*, Leipzig, 1895.

Drs. Kolsen and Naetebus of Berlin have not yet produced their monographs upon Giraut de Bornelh and Aimeric de Pegulhan, and I am not aware that

any one has yet brought out or is contemplating editions of Folquet de Marselha or of Aimeric de Belenoi. From the above authorities I have freely taken what seemed useful: but, this book not being a polemical work, comment has been made as brief as possible and argument excluded except where unavoidable; hence many of the notes may appear unduly dogmatic upon points which I well know to be yet in dispute. Detailed acknowledgement of every work that has been of service would occupy space unnecessarily: a general reference to Gröber's *Grundriss der Romanischen Philologie*, and to the bibliographies given therein, must suffice.

My thanks are due to Professor York Powell and to Mr. Paget Toynbee for useful hints as to the scope and nature of the book, and also to Professor Ernest Muret of Geneva University for much valuable information and advice.

H. J. CHAYTOR.

MERCHANT TAYLORS' SCHOOL,
CROSBY, LIVERPOOL.

May, 1901.

Fra tutti il primo Arnaldo Daniello,
Gran maestro d'amor, ch' a la sua terra
Ancor fa onor col dir polito e bello.
Eranvi quei ch' Amor sì leve afferra,
L'un Pietro e l'altro: e 'l men famoso Arnaldo,
E quei che fur conquisi con più guerra.
I' dico l'uno e l'altro Raimbaldo,
Che cantar pur Beatrice in Monferrato,
E 'l vecchio Pier d'Alvernia con Giraldo.
Folchetto, ch' a Marsiglia il nome ha dato,
Ed a Genova tolto: ed all' estremo
Cangiò per miglior patria abito, e stato;
Giaufrè Rudel ch' usò la vela e 'l remo
A cercar la sua morte; e quel Guglielmo
Che per cantar ha 'l fior de' suoi dì scemo:
Amerigo, Bernardo, Ugo ed Anselmo,
E mille altri ne vidi, a cui la lingua
Lancia e spada fu sempre, e scudo ed elmo.

PETRARCH: *Trionfo d'Amore*, Cap. iv, ll. 40–57.

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INTRODUCTION

§ 1. AMONG the many points of interest attaching to the study of Provençal literature, one, at least, must command the attention of every student of literary history, namely, the fact that a literature so short-lived as that of the ancient Provençal should have exerted so profound and permanent an influence as it did upon the literatures of the countries with which it lay in contact. In the tenth century the first piece of Provençal literature, the Boethius fragment, makes its appearance: by the end of the thirteenth century, the uproar of the Albigeois crusades had driven the poets from their country, and their literature comes practically to an end: Giraut Riquier, the last troubadour of the old Provençal school, died in 1294, when Dante was twenty-nine years of age. Yet, within these limits of time, Provençal poetry rose to the highest pitch of polish and refinement. Northern France owed much of her lyric poetry to the troubadours: Spain was a constant imitator, and Italy has very largely to thank the Provençal poets for the impulse which started her poetical literature upon its long career.

Of the name 'Provençal,' of the phonetic peculiarities and the geographical limits which divided the *langue d'oc* from the *langue d'oïl*, we shall speak later. Upon the origin of Provençal poetry little is known; it is impossible

to believe that its highest perfection can be traced to beginnings of exclusively popular origin, inasmuch as the earliest lyric poems known to us are wholly aristocratic in intention, and are as far removed from the simplicity of folk-songs as any poetry can be. Probably a large debt was owing to the Arab poetry, of which there was a flourishing school in the tenth century that made its influence felt from the North of Spain, an influence perhaps apparent in the complexity and direction of Provençal versification. Poems we certainly have which bear the stamp of popular origin, however aristocratic their diction, as, for example, the *estampidas* or dance-songs. Possibly there were two contemporary schools of poetry, the popular and the aristocratic, afterwards conjoined; but, in any case, the earliest literary monuments imply a long period of previous development with which we are not here greatly concerned, as it is our business to deal with Provençal poetry only so far as may serve to explain its relation to early Italian literature and especially to Dante. The medium of poetical diffusion was the same in the South as in the North of France—the *joculatores*, *scurrae*, *thymelici* and *histriones* of Roman society, who continued to exist through Merovingian and Carolingian times after the fall of the Roman empire (O. F. *jogléor*, M. F. *jongleur*, Prov. *joglar*, Eng. *juggler*). While, in the North of France, these wandering buffoons remained mere acrobats and tumblers, they found at last in the South a more refined audience and a demand for poetry. When their patrons began to compose poetry themselves, as did, for instance, William, count of Poitiers and duke of Aquitaine, a more aristocratic title was naturally desired for purposes of differentiation, and hence the rise of the 'troubadour'. The name is derived from the verb *trobar*, to find (M. F.

trouver), and corresponds to *trouvère* in N. France. The Provençal declension was:—

Nom. Sing.	trobaire.	*Nom. Plur.*	trobador.
Acc. Sing.	trobador.	*Acc. Plur.*	trobadors.

The Old French:—

Nom. Sing.	trovere.	*Nom. Plur.*	troveor.
Acc. Sing.	troveor.	*Acc. Plur.*	troveors.

In both languages the accusative persisted as the name for the poet—*troubador* or *troubadour*, *trouveur*[1]. The nominative *trouvère* was brought into literary fashion in N. France by grammarians at the end of the eighteenth century, and is not now likely to be disestablished. *Trobar* and *trouver* are of disputed derivation, probably from τρόπος, Low Latin *tropus*, the form or melody of a song: the verb then has the primary meaning of 'compose,' and, as the composer was obliged to exercise his invention, we have an easy transition to the secondary meaning 'find.' That was, at any rate, the connotation of the word in S. France: the troubadour was primarily the inventor, and this rather of new metres and rimes than of new thoughts. For the poet of originality, who has something new to say, and not merely a fresh manner of expressing commonplaces, is rather the ποιητής, *poeta*, the creator or 'maker' as Germanic literature has it: or he may be considered as a *vates*, the inspired bard, which was the Latin conception of his function, until it was displaced by the word *poeta*. In Middle French *trouveur* was replaced by the word *acteur*, through confusion between the Latin *auctor* and *actor*, and this again by *poète* at the Renaissance.

§ 2. The *joglar*, then, was one who made a business of poetry and music, both popular and aristocratic: the *troubadour* was one who composed aristocratic poetry,

[1] Cf. Dante's use of *trovatori* in the *Vita Nuova*, § 3, l. 68.

whether for pay or merely in honour of some lady. The connotations of these two names overlap at times: a writer of aristocratic lyrics who got his living by composition and performance might be at the same time *troubadour* and *joglar*. Usually, the *troubadour* had one or more *joglars* in his service, who performed their master's compositions and might be sent by him to sing a particular song to the lady in whose honour it had been written. If the *joglar* was a man of originality, he might rise to be a *troubadour*: similarly, if the *troubadour* disgraced himself or fell upon evil days, he might sink to the *joglar* class. Both *troubadour* and *joglar* were obliged to learn the technicalities of their profession, to have a mastery of the literary language, of the rules of prosody and the art of music: teachers existed who gained a living by giving instruction upon these points. The *joglar* naturally and the *troubadour* often led a wandering life, passing from court to court, wherever they could obtain an audience and a recompense for their performances. The *jongleurs* of North and *joglars* of South France came thus to put on totally different personalities, resulting from difference of environment. Until late into the ninth century the North of France was ravaged by war, the conditions of social life were unstable, and the ever-present sense of impending change was entirely destructive of any incipient progress in the arts: refinement was lacking and for elegant poetry there was no public. On the other hand, the South of France was comparatively free from the miseries and disturbances of war: the petty princes of the several states lived in a rich and happy obscurity: the development of art was furthered by the relations subsisting between the courts of Barcelona and Aragon, and the government immediately north of the Pyrenees, whereby the door was opened to Spanish and therefore indirectly to Arab influence. Moreover, the climate

of Southern France is warmer and softer than that of the North, and the almost racial difference thereby produced was further accentuated by political circumstances. That difference—visible even to-day—is well expressed by Raoul de Caen, when he speaks of the Provençal crusaders (P. Meyer in *Romania*, v. p. 257):—'Les Francs ont le regard hautain, l'esprit fier, la main prompte aux armes, toujours prête à dépenser, lente à amasser. Les Provençaux formaient contraste avec eux par les mœurs, par l'esprit, par la manière de se vêtir et de se nourrir: ils savaient ménager leur nourriture, scruter partout pour la trouver, supporter le travail: mais, à vrai dire, ils étaient peu belliqueux. Par leur industrie au temps de la famine, ils rendirent plus de services que d'autres plus prompts au combat. A défaut de pain, ils vivaient de racines, et, armés d'un fer, ils fouillaient la terre pour y trouver leur subsistance: d'où le dicton que les enfants chantent encore—les Francs à la bataille, les Provençaux aux vivres!'

§ 3. Those circumstances which favoured the growth of poetry in the South of France also furthered the spread of other influences less conducive to the ultimate prosperity of the country. The intellectual renaissance of the twelfth century had given rise to a strong tendency to free speculation upon matters ecclesiastical and religious, the result of a growing interest in the study of philosophy and law. Throughout the eleventh century, wandering teachers of strange doctrines had been perambulating Europe; as time wore on, the more vigorous of these succeeded in founding schools or sects, and we begin to meet with divers obscure bodies of heretics—Manichaeans, Paulicians, Bulgarians, Paterini, Cathari. The South of France was invariably the most fruitful field of their labours; Ademar says in his

chronicle, 'there arose throughout Aquitaine Manichees, seducing the people, denying baptism and the virtue of the Holy Cross and whatever is of sound doctrine—sed inter se ipsos luxuriam omnem exercentes.' In 1119 a Church council was held at Toulouse to inquire into these innovations: in 1163 the council of Tours desired 'ut cuncti Albigensium haereticorum consortium fugiant.' The popes fulminated against the growing heresy, but it was not until 1199 that Innocent III seriously took up the work of suppression. Thus the so-called Albigeois heresy was of long and steady growth, contemporary with a large portion of the literary history of the country: we shall naturally look for some expression of this heresy in Provençal literature: we shall, at any rate, expect to find some trace in the literature of those racial characteristics which predisposed some of the peoples in the South of France to accept the heresy which proved their ultimate ruin.

The origin of the heresy is very obscure: some historians believe it to have been an importation from the Paulicians of the Balkan peninsula, others would even retrace it to the ancient Gnostics and Manichees of early Christian times. Nor is it easy to define the creed of the heretics with any exactitude: the Manichaeanism of the South of France was rather a vague general belief than a body of precisely formulated doctrine. At any rate, it was based primarily upon an absolute distinction between spirit and matter; on the one hand was the perfectly good and spiritual being, namely God, who was the creator of the spiritual world: on the other hand was the creator of the material world, Satan, entirely bad and entirely opposed to God. Thus much the various sects had in common with all dualism, though in detail they often disagreed. Man had been originally pure spirit, the creation of God: but Satan seduced

him, gave him a material body, and the pleasures of possessing property and of reproducing his species. Christ was the Holy Spirit under the form of man, and came to teach the world by what means it might free itself from the trammels of matter, and again becoming spirit recover its pristine goodness. This was to be done by turning the mind from the material to the spiritual world, and by renouncing the pleasures of marriage and of earthly possessions, as tending to prolong the reign of Satan. He who succeeded in this renunciation became *perfectus* and entered at once into the spiritual kingdom upon his death. The Church of Rome, which was given over to luxury, was naturally in the power of Satan and was to be combated in every possible way.

§ 4. In view, then, of the length of the period during which this heresy had been growing, and in view of the extent to which it had become ingrained in the people, we shall expect to find some traces of it in the poetry of the troubadours. (As a whole, the troubadours were not greatly interested in religious affairs, unless they happened to have been brought up in the cloister, and many of them had a fine contempt for the Church of their time: allusions in poems written before the Albigeois crusade to the Church of Rome and the dissolute lives of the priests are to be referred to this source, quite as much as to any sympathy with the Albigeois heretics.) But, beyond this, we should expect to find that so pronounced a dualism was an element in the literary atmosphere of the time, and traces of it may, in fact, be noted. Yet, if we are disappointed to find those traces somewhat vague and indeterminate, we must take into account the nature of the literature under discussion. There is no question here of a national literature, in the proper

sense of the term; though there were certain racial characteristics common to Southern France, there never was any bond of political union. From the earliest times we find Aquitaine opposed to the southernmost districts with their Greek and Roman civilization: we find again the Arian Visigoths of Toulouse and Aquitaine in conflict with the orthodox Franks and Burgundians. These early differences are continued into later years: in 1112 Provence is joined to the territory of Barcelona, and in 1136 to the kingdom of Aragon, while in 1154 Aquitaine and Poitou become possessions of the King of England. There was thus no one *point d'appui*, nothing round which any national unity could centre: and, beyond a certain opposition to Northern France and a general enthusiasm at the time of the crusades, there is nothing in the shape of common action or purpose. Hence it is that epic poetry forms no real part of Provençal literature: we have to deal mainly with a literature of lyric poetry, expressing sentiments purely personal; a literature moreover intensely aristocratic, artificial to a degree, with nothing in it to catch the ears of the multitude. Therefore any characteristics common to this literature either will have sprung from those tendencies inherent in every inhabitant of Southern France, or will have been dictated by the social conditions under which the poet lived. They will not be the expression of national thought and feeling, for such feeling was absolutely non-existent.

§ 5. The lyric poetry of ancient Provençal literature falls into two general divisions: the *sirventes*, a poem dealing with political, social, religious or moral themes, and generally of a polemical or at any rate of a didactic character, and the *canso*, a love-poem generally addressed to some lady. More precise definitions of these two forms and of their sub-

divisions will be given later: but at the moment we may observe that the most striking feature of the *sirventes* is its power in the hands of a poet who knew how to use it. That a poet should be able to influence the course of political events by his compositions upon them, that rulers should ask for *sirventes* as instruments to further their ends, may seem remarkable to us at the present day. But we have to take into account the wholly corporate character of mediaeval life under the feudal system: comparatively few individuals in the world were of any great account, and the 'man in the street' was non-existent. For the same reasons, we find the crusade *sirventes* to be an important factor in the determination of those religious movements: their influence was probably considerable, for national movements were then to be brought about by influencing leaders, not by inspiring peoples with a sense of responsibility: and the leaders found that satire was a force to be reckoned with in the society in which they lived. However, as love is the most powerful of human emotions, it is in the *canso* rather than in the *sirventes* that we shall expect to find the fullest expression of the troubadour spirit. It need hardly be said that the great feature of the troubadour love-poetry is the glorification of the married woman, resulting probably from an increase of Mariolatry in the eleventh century. On the one hand, we are told that the most passionate poem was nothing more than a conventional compliment paid by the troubadour to his lord's wife, expected by both parties and countenanced by the husband. When we find the troubadour entering his lady's service, putting his hands between hers, and receiving her kiss in imitation of the oath of fealty to an overlord, here we have a recognized custom of the times, part of the organized system of chivalrous service then prevailing. It is said

that the great work of the troubadours was to raise the married woman to a higher stage, to draw the 'femme' from the low esteem in which she was formerly held and which she still obtains in the East.) On the other hand, to take one of many arguments, Canello finds in the very word 'femme' an indication of the laxity of family life in Southern France. The married woman, in Roman society, was the *uxor*: the word has disappeared from the Romance languages, being displaced by *femina* or *mulier* (Prov. femna, molher), words which denote a connexion which might be terminated at pleasure: in North France, to avoid any possible equivocation, the married woman is specified as *femina esponsata*, 'femme espousée.' Relationship was traced only through the mother, and so *patruus*, the paternal uncle, was displaced by *avunculus* (oncle), the maternal uncle, a phenomenon which may obviously be otherwise explained, as e.g. any survival of pre-Roman custom. A further result of the looseness of family life, as Canello thinks, was the tendency of family names to disappear: the son was known by his Christian name, by his mother's name, and, if necessary, by the name of the locality of his birth: whereas the paucity of Christian names gives rise to place-names used as secondary names, and posthumous children were called by their mother's name among Teutonic peoples. It is, surely, a simple explanation to make the Low Latin usage responsible for the change in words. Else we might argue that the breed of horses had deteriorated where the word *caballus* (cheval) has ousted *equus*, or that in Southern France mares had escaped this degradation, inasmuch as *equa* (Prov. egua) continued to survive. The degradation of a word does not necessarily imply moral deterioration in the ideas which it connotes.

Legal marriage was in any case a stern necessity, in

whatever light the compact may have been regarded. Inheritances had to be transmitted, and heirs had to be forthcoming, if the feudal system was to continue. It is indisputable that the majority of husbands did not leave their wives in absolute freedom, whatever their own morality may have been: the biographies of the troubadours alone give sufficient evidence of the fact. (Equally certain is it that every married lady of position was allowed to have her circle of admirers, and was probably anxious to have a famous troubadour among them, as her fame was spread abroad by his songs: no doubt, the *senhal*, or pseudonym by which the poet concealed her personality, would be an open secret in many cases.) She might even feign love for a troubadour whom she was desirous of attracting: she was extremely careful how she dismissed him, lest she should incur the punishment of the poet's satire. And the limits to which the troubadour and his lady might go, though wide, were definitely fixed by the morality of the time, and transgression brought its own punishment. Transgression was not uncommon, but society regarded it as exceptional 'En somme, assez immoral,' says M. Gaston Paris (*Littérature française au moyen âge*, p. 180) of the troubadour love: but the amount of transgression was surely small when compared with the amount of poetry to which this impulse gave rise.

§ 6. The poetry of the troubadours, in due course, shows an increasing refinement and delicacy of sentiment. Among its special features, we are struck by the influence of external nature, of the seasons, and especially of spring, upon the poet's mood: by the fact that secrecy from all men is an essential to the lover; he dare not boast abroad of his conquest. Especially noteworthy is the stress laid upon the fact

that without love there can be no song, an idea which led to the personification of love; and also upon the fact that by love a man is ennobled, is spurred to greater effort, is superior to all other men. Bernart de Ventadorn's well-known song is a fine example:

Non es meravelha s'ieu chan
Mels de nul autre chantador,
Car plus trai mos cors ves Amor,
E melhs sui faitz a son coman.

The earlier troubadours strove to be their best in the hope of obtaining their heart's desire: but there came a gradual change, and, seeing that love was the inspiring force to good deeds, the later troubadours gradually dissociated their love from the object which had aroused it: among them, love is no longer sexual passion; it is rather the motive to great works, to self-surrender, to the winning an honourable name as courtier and poet:

'for indeed I knew
Of no more subtle passion under heaven
Than is the maiden passion for a maid,
Not only to keep down the base in man,
But teach high thought and amiable words,
And courtliness and the desire of fame,
And love of truth and all that makes a man.'

The last four lines of the quotation express the whole essence of the later troubadour poetry. This change of sentiment has been admirably stated by A. Thomas, *Francesco da Barberino* (Paris, 1883), p. 54:—'Les derniers représentants de la poésie provençale ont pris très sérieusement le change, et, ayant une fois lâché la proie pour l'ombre, ils se sont acharnés à faire de cette ombre une réalité. Il leur suffisait, en somme, de tirer des conséquences extrêmes des idées émises par leurs prédécesseurs. "Hé quoi! avaient-

ils le droit de leur dire, vous affirmez que l'Amour est le principe de tout bien; sur ce point nous sommes d'accord avec vous: mais alors, comment ce principe pourrait-il conduire à un *fait* brutal que la morale civile comme la morale religieuse condamnent sévèrement? ou votre point de départ était faux, ou nous devons déplacer le point d'arrivée." Ce dernier parti devait naturellement l'emporter. On s'empara de l'amour, on fixa avec soin les limites qu'il ne pouvait franchir sous peine d'avoir maille à partir avec la morale de tous les temps, et tout ce qui se trouvait au delà fut impitoyablement condamné. On émascula le dieu, et on put alors brûler sans crainte et sans scrupules de l'encens sur ses autels: l'amour chevaleresque était trouvé.' The troubadours had thus 'abandoned the reality for the shadow.' But how was it that they could thus satisfy themselves with that which, to the Northern temperament, must seem mere self-deception? Those springs of racial character which had issued, upon the religious side, in the Albigeois heresy, were also at work upon the artistic side: dualism was a solution which presented no difficulty: as the spirit was to be separated from the body by the religious *perfecti*, so could the lover distinguish, without confusion, the pure and exalted passion of his love from the base elements with which it had been confounded by a grosser materialism.

§ 7. Chivalry, then, was discovered, or rather, that form of it peculiar to South France had been born: for we have to remember that chivalry, apart from the profession of ecclesiastical brotherhoods, was a spiritual force rather than an institution; and we need not, therefore, be surprised to find Provençal chivalry utterly different in spirit from the sentiments animating the *chansons de gestes* or the romances of the Arthurian cycle, or from the sentiments of German

rittertum. We are upon the transition point from the *Ensegnamen d'Amor* of Sordello to the spirit of the *Vita Nuova* of Dante. Sordello is a poet typical of the transition from the old ideal of love to the new, from the selfishness of the early troubadours to the spirit of the lover whose lady's honour was dearer to him than life. Provençal lyric poetry had then outgrown its early form and was in its full ripeness. It would have died an early death, had it been never so sheltered from the blasts of the Albigeois persecution, for the new ideal demanded a new literature for its satisfaction; the romantic epos of England and North France filled the void, and the Provençal lyrics proved inadequate nourishment for pupils of the school of Guido Cavalcanti or Guido Guinicelli: their severer studies, their greater intellectual power, demanded a stronger and more masculine ideal, and the Universities of Bologna and Padua slew the troubadours as surely as did the Northern knight Simon de Montfort, or the Southern churchman and converted troubadour Folquet de Marselha. They were studied as classics, imitated as models, but the vital spark that had once animated their songs was kindled to new issues.

If, then, we wish to appreciate in its entirety the spirit of early Italian poetry, of the *Vita Nuova* and the *canzone* of Dante, we shall find that a knowledge of ancient Provençal is absolutely indispensable to our purpose. Between the South of France and the North of Italy the closest relations had long subsisted: the countries were drawn together by the commercial intercourse which continued between the maritime cities of the Mediterranean, such as Marseilles and Pisa; these two towns, and others also, made treaties with one another for their mutual benefit. A further bond of union was the position of the two

countries as parts of the Holy Roman Empire. The troubadours were eminently a wandering class and would naturally travel into a country so easy of access as was Italy; the Malaspina, the marquises of Montferrat and Este, the counts of San Bonifacio and Savoy, the emperor Frederic II, offered them every hospitality, and from the last years of the twelfth to the middle of the thirteenth century Italy was to the troubadours a second home. Some of their most famous poets availed themselves of the opportunity, such as Peire Vidal, Raimbaut de Vaqueiras, Guilhem Figueira, and Aimeric de Pegulhan; as was to be expected, a crowd of Italian imitators sprang up, of whom Sordello is the most remarkable figure remaining to us. Provençal became for the moment the poetical language of the North of Italy, and it was reserved for the South to discover that poetical feeling could be as well expressed in the *lingua di sì* as in the *langue d'oc*. Under Frederic II the centre of government was removed to Sicily, and the troubadour poetry, being essentially courtly, followed in its train; but the Sicilian *provenzaleggianti*, though servile imitators of Provençal form and spirit, wrote in a language or dialect of their own. The nature of this dialect has been much disputed; it is plain that the poems of this school in their present form are not pure Sicilian, but contain other dialectical elements, comprising a large admixture of Tuscan. Probably we have here a literary phenomenon similar to that which happened in the South of France; the original poems were translated into other and similar dialects, a process often involving but little change, and so by degrees the *lingua cortegiana* of that particular school grew up. Familiar to students of Dante are the names of the most famous poets of this school, such as Pier delle Vigne (*Inf.* xiii), Jacopo da Lentino (*De Vulg.*

El. i. 12; *Purg.* xxiv. 56), Guido delle Colonne (*De Vulg. El.* ii. 5; *Purg.* xi. 97).

§ 8. The dates usually given to the Sicilian school are 1225–1260; the name comes to us from the times of Dante (*De Vulg. El.* i. 12), and includes not only the poets of the court of Frederic II, but also the earliest Tuscan poets of the period, such as Guittone d'Arezzo. At the same time, a popular poetry was making some show during this period of imitation, of which the most important remnant is the *Contrasto* of Cielo d'Alcamo (Dante, *De Vulg. El.* i. 12 50). In the North there was also a religious poetry of native origin in the Milano-Venetian dialect. But Provençal influence was supreme over most of the literary production of the period. The conception of love in the poems of the Italian school was in entire continuity with that of the late troubadours from whom they received the impulse to poetical art; Love became to them an abstraction, an object of adoring veneration. In the North the popular poetry of such writers as Guittone d'Arezzo and Cecco Angiolieri of Siena paved the way for the school of Bologna: Guido Guinicelli, Guido Cavalcanti, and their fellows. To them, Love was important for the emotions which it inspired and the analysis of sentiment, on occasion almost psychologically minute and subtle, forms a leading characteristic in their works, a characteristic to be chiefly ascribed to the special influence of their legal and philosophical studies. Thomas Aquinas died in 1274, Duns Scotus was born in 1265, and the influence of these powerful minds upon the literature of their age was very great. Italian literature was now fairly started upon its career, and had developed an originality of its own; Provençal poetry was no longer a moving force; it was studied, but never again imitated.

Its influence had lasted for a period of about 150 years, from the time when the troubadours began to frequent the Italian courts. How deep that influence was may be seen in almost any collection of early Italian poems; the terminology of the Italian corresponds with that of the Provençal poems; in the troubadours, the true lover is *fis*, *verais*, *cortes*, *leials*, *sabens*, terms which reappear as *fino*, *vero*, *cortese*, *leale*, *conoscente*. That the pain of love was yet a joy is a commonplace among the troubadours; thus Aimeric de Pegulhan (Mahn, *Gedichte*, 343):—

> Car qui ama de cor non vol garir
> Del mal d'amor: tant es dotz per sufrir.

So Guido delle Colonne (D'Ancona e Comparetti: *Le antiche rime volgari*, Bologna, 1875):—

> Ben iste affanno e diletoso amore
> E dolze pena ben si può chiamare.

Or again, upon the origin of love, A. de Pegulhan tells us (Mahn, *ibid.* 737):—

> Perque tuit li fin aman
> Sapchan qu'amors es fina bevolenza
> Que nais del cor e dels huelhs ses duptar.

Compare D'Ancona, *ibid.* 337, to the effect that 'sight is delight':—

> Dal cor si move un spirito in vedere
> D'in ochi 'n ochi, di femina e d'omo,
> Per lo qual si concria uno piacere.

Lastly, for the influence of spring, compare William count of Poitiers, one of the first troubadours (Appel, *Chrest.*, No. 10):—

> Ab la dolchor del temps novel
> Foillo li bosc, e li aucel

Chanton, chascus, en lor lati,
Segon lo vers del novel chan;
Adonc esta ben c'om s'aisi
D'acho dont hom a plus talan —

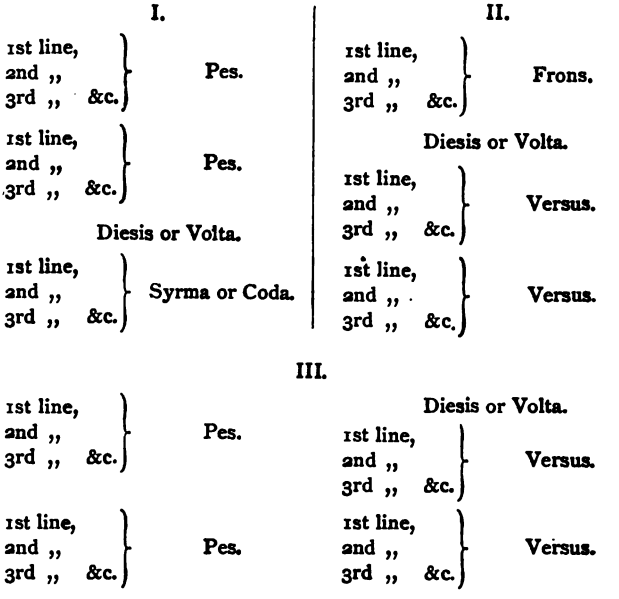
with (Monaci, *Crestomazia Italiana*, i. p. 97):—

Quando fiore e folglia la rama
E la prima vera s'adorna
De lo bello temppo che torna,
Che s'alegra chi ben ama;
E gli auscielletti per amore
Isbèrnaro sì dolzemente
I loro versetti in fra gli albore,
Ciascheduno im suo parvente;
Chi d'amore sente
Veramente bem si dé allegrare
E comfortare lo core e la mente.

Examples might be multiplied, did space permit; but enough has been said to make it clear that, if Dante had never known a word of Provençal, he would yet have owed a large debt to the troubadours. For them, however, his admiration was great; he wrote the language himself, as the lines in the *Purgatorio* and the trilingual *canzone* testify (*Purg.* xxvi. 140; *Canz.* 21). In his treatise *De Vulgari Eloquentia* we see that he had made a deep study of Provençal poetry, and to that treatise we are largely indebted for what we know of the theory of stanza form in the troubadour lyrics. Dante himself employs four separate forms of lyric poetry, the *canzone*, the *ballata*, the *sonnet*, and the *sestina*, and to understand the development of these it is necessary to give some short study to the stanza forms employed by the troubadours.

§ 9. It is important to remember that all poems were intended to be sung, and that the majority of poets were

also composers; for instance, the Provençal biography says of Jaufre Rudel, 'fetz mains vers ab bons sos, ab paubres motz,' 'he made many poems with good tunes, but poor words.' The 'son' (dimin. 'sonnet') was the melody, and a poet's melody was looked upon as his literary property, since it implied a special stanza construction, and acknowledgement was generally made if another poet borrowed it (cp. Bertran de Born, No. VIII. 25). This musical setting, upon which the form of the stanza depended, might be continuous without repetition or division; or it might be repeated, in which case the stanza was also naturally divided into two parts, the division being known to Dante as the 'diesis' or 'volta'; of these two parts, one might be subdivided into two or even more parts, which corresponded both in rimes and in the arrangement of the lines. If the first part of the stanza was thus divisible, the parts were called 'pedes,' the musical theme or 'oda' of the first 'pes' being repeated for the second; the rest of the stanza was known as the 'syrma' or 'coda' and had a musical theme of its own. Again, the first part of the stanza might be indivisible, when it was called the 'frons,' the divided parts of the second half being the 'versus'; in this case the 'frons' had its own musical theme, as did the first 'versus,' the theme of the first 'versus' being repeated for the second. Or lastly, a stanza might consist of 'pedes' and 'versus,' one theme being used for the first 'pes' and repeated for the second, and similarly with the 'versus.' Thus the general principle upon which the stanza was constructed is that of 'tripartition'; for the sake of clearness, the forms may be written out in full, when we shall have the three main types shown on the following page.



§ 10. Such, in brief, is Dante's account of the stanza in the *De Vulgari Eloquentia*; the above three forms were, however, typical rather than stringently binding: many variations were possible, as Dante notes (*De Vulg. El.* ii. 11). Among the troubadours, the first form is the most frequent: the poem might also conclude with a demi-stanza or 'tornada' (F. *envoi*), which was also in use among the Italians (*commiato*). Here (as in the last couplet of the Arab *gazul*) were placed the personal allusions, and as these might often be unintelligible to the audience, especially in the case of the political *sirventes*, the *jongleur* usually explained the poem before singing it, the explanations, which remain to us in some cases, being known as the *razos*.

A word must also be said on the difficult subject of troubadour music: at present, we possess 244 tunes in different manuscripts written in Gregorian notation; as, in a large number of cases, the same poem appears in different MSS. with the tune in substantial agreement in each respective one, we may be sure that we have an authentic record, as far as this could be expressed in Gregorian notation. The most salient difference between Gregorian and troubadour music is that the latter was always syllabic: that is to say, one note was never held over several syllables, though several notes might be sung upon one syllable. Consequently, the difficulty of deciding which notes are merely ornamental and which are an integral part of the melody is not so great as it is in the transposition of pure Gregorian music to modern notation. None the less, the difficulty of transposing the MSS. of the troubadour music is very great: for time, accent, and phrasing, we are entirely dependent upon the text of the song, and it need hardly be said that to reconstruct the tune in this manner is a procedure very doubtful of success. Moreover, the music was essentially recitative in character, and as the notation in use provided no means of marking the phrasing, and copyists were exceedingly liable to error, a tune may have easily lost its character after passing through a few hands. Probably the music was nothing more than a general guide to the *jongleur*, who must have been reduced to a very free interpretation of those tunes which he had not learnt by ear. There were numerous stringed instruments each severally used for accompaniment, the viol, harp, lute and others, but whether these played in unison or harmony it is impossible to say. Nor is it possible to draw any definite conclusions as to the construction of the stanza from the tune attached

to the poem. In a few cases, a long and symmetric stanza is conjoined with a tune of corresponding sy metrical development; but we constantly find stanz which may be divided according to rule attached to tun which present no melodic repetition whatever: and, on t other hand, we have tunes divisible into pedes and co upon stanzas which have no relation whatever to th form.

§ 11. Both poetry and music among the troubadou suffered from artificiality pushed to far extremes. We fi two schools of poetry in definite opposition, known the *trobar clus*, or *sotil*, *cobert*, *oscur*, the close, subt hidden, obscure poetry, and the *trobar leu*, *plan*, *leugi* the easy, straightforward, simple poetry. The object the exponents of the *trobar clus* was to obtain rich a novel rimes, rare and precious turns of phrase, complex of thought. It was their boast that they were n understanded of the people; their desire was to write f an esoteric circle of admirers. The best commentary this subject is Giraut de Bornelh's *tenso* with Linhau (see No. XVII). *Il chiuso parlare* or *la scura rima* w also affected by the early Italians: Dante felt the influen of this school, as is evidenced by his preference f Arnaut Daniel, the great exponent of the *trobar cl* and by his occasional use of *caras rimas*. In troubado music, it is still possible to infer that the musical settin of dance and spring songs came from simple popul melodies now lost to us, which probably stood in t same relation to the official Church music of their ti as did the *lingua Romana* of the district to Low Lati These popular forms were rejected in course of time favour of more artificially wrought melodies, and in t

case of exponents of the *trobar clus* artificiality in poems and in music naturally proceeded *pari passu*: at any rate, it is plain that as far as the *trobar clus* is concerned the interdependence between the stanza and the melody was, in the majority of cases, a thing of the past. We may therefore concentrate our attention upon the stanza alone.

§ 12. The earliest form of the stanza was possibly the mono-rimed *laisse*, from which the more complex forms explained above were gradually developed. The mono-rimed *laisse* (as in Sordello's lament for Blacatz, No. XLII.) was no doubt of popular origin, from the epic poems, which were composed of *laisses* consisting of an indefinite number of verses in assonance or rime. The development of the stanza from this or other primary forms is a subject which has little direct bearing upon the lyric forms employed by Dante: given the developed stanza, it is of more importance to observe in what manner the several stanzas of a poem could be connected by the skilful use of rime. We have to distinguish three typical methods of rime-disposition: firstly, the rimes might all find their answer within the stanza, which was thus a self-contained whole, the second stanza being provided with a new set of rimes; in the second place, the rimes might find their answer within the stanza, and be again repeated in the same order in all following stanzas; thirdly, the rimes might find no answer within the stanza, but be repeated in all following stanzas. In this last case, the rimes were known as *dissolutas* and the stanza as a *cobla estrampa*. The stanza was defective from the artistic point of view, in that the same musical phrase might be repeated twelve or fourteen times in the course of

the poem: moreover, though the stanza was an organic whole, the poem was not, the same musical and metrical whole being merely repeated some six or seven times. The problem which lay before the more artificial of the troubadours was, therefore, to provide some means of obtaining closer unity between the separate stanzas of a poem. The *cobla estrampa* had already been a step in this direction, inasmuch as the listener, attentive for the answer to the rimes, would not be satisfied until the second stanza had been finished: some poets relieved the strain upon the ear during the first stanza by the introduction of light consonantal assonances therein. A further attempt in this direction was the *canso redonda*, which was composed of *coblas estrampas*, the rime order of the second stanza being an inversion of the rime order of the first. Thus the last rime of the first stanza corresponded to the first rime of the second, and the effect was increased by making these rimes equivocal (identical collocations of sounds, but expressing different meanings), or even by repeating the rime word with the same meaning. The culmination of this process seems to have been the *sestina*, which retained the characteristic of the *canso redonda*, namely, that the last rime of one stanza should correspond with the first of the next, but with the additional improvement that every rime started a stanza in its turn, whereas in the *canso redonda* the same rime continually recurred at the beginning of every other stanza. The simplest manner of deciding the order in which the rimes should begin the stanzas was to make them overlap: thus the rime order of Aimeric de Belenoi's *Al prim pres* (No. XXXVI.) may be represented as on the following page.

1st stanza.	*2nd stanza.*	*3rd stanza.*	*4th stanza.*
			3
		4	4
	5	5	5
1	1	1	1
2	2	2	2
3	3	3	
4	4		
5			

Arnaut Daniel's *sestina* is a more intricate arrangement regards the succession of the rimes, but one apparently nged upon the same principle, the principle of our nge-ringing.

13. Dante's *canzone* is confessedly constructed upon principles which were followed by the troubadours. : sonnet is undoubtedly of Italian origin, though the iest writers of it, Dante da Majano and Paul Lanfranc de oia, wrote in Provençal. It is noticeable that the words s and *son*, which denoted words and music in the trouba- r poetry, have exactly changed their meaning among Italians, *sonnetto* meaning this special form of poetry, le *motetto* meant a special kind of musical composition. : opinion has long held its ground that the sonnet was a elopment of an isolated *canzone* strophe, a *cobla esparsa*: s exchanged sonnets with one another (the case in the : *Nuova* will occur to every student), and the answering ıet often kept the rimes of the one received. So far we : an exact parallel to the Provençal *tenso*, and the

absence of the *tenso* proper in Italian poetry facilitated the inference that it had developed into the sonnet. However Biadene (in Monaci's *Studj di filol. rom.*, fasc. 10, Roma 1888) seems to have made it plain that the sonnet originated in the fusion—not merely the union—of a *strambotto* of eight verses with a *strambotto* of six, the original scheme of rimes being *ab ab ab ab* || *cd cd cd*. The second strambotto then changed its form in consequence of its division into two parts, instead of following the traditional principle of tripartition. The first strambotto underwent a similar change by analogy, so that the sonnet must be considered as resulting from the artistic development of a popular form. The *ballata*, as the name implies, was originally a dance song and therefore probably of popular origin: the Italian *ballata* (which Dante compares with the *canzone*, *De Vulg. El.* ii. 3) is constructed upon the model of the Provençal *balladas*, of which several specimens have come down to us. Three, at any rate, of Dante's ten ballads are irregular in form, but there is no reason to doubt that he owed this particular form of lyric poetry, directly or indirectly, to the troubadours.

THE TROUBADOURS OF DANTE

I

AISO ES LA REVELATIO QUE DIEU FE A SANT PAUL ET A SANT MIQUEL DE LAS PENAS DELS YFERNS.

Appel—No. 117.

Lo dia del dimenge es elegutz, del cal s'alegron tug li angel e li archangel e li sant, car maior es de totz los autres dias.

Demandador es: cal fo que premier pregues de las animas que aguesson repaus en yfern? So fo lo bonauzat Sant Paul apostol et San Miquel archangel, que volc Dieu que visson las penas d'yfern.

E San Paul vi denan las penas d'ifern albres de foc, on vi los peccadors tormentatz e pendutz. En aquels albres li .I. pendian per los pes e·ls autres per las mas e·ls autres per los cabels e·ls autres per las lengas e·ls autres per las aurelhas e·ls autres per los brasses. Et entorn los albres avia .VII. flamas ardens en diversas colors, que puiavon per aquels albres. E vi en autre loc apres los albres .VII. tormens: lo premier gran torbessalh, lo segon glatz, lo .III. . . ., lo .IIII. . . . eza de hom, lo .V. . . ., lo .VI. fouzers, lo .VII. . . . E vi . . en que li peccador . . . mentatz . . los us . . los autres . . . cridon e queron mort e non la podon aver, car las animas non podon morir. En autra part vi lo foc d'ifern, el cal es tristeza ses alegransa, el cal es dolor durabla e gememen de cor et aondansa de lagremas e cruciamen d'animas. En autre loc vi .I. flum mot espaventable, el cal a motas bestias diablessas, que y eron enaissi com peysos el mieg de mar. Et era totz ples

d'animas peccairitz. E sobre aquel flum avia .I. pon, pe[illegible] lo cal passavon totas las animas drechurieiras ses dopte[illegible] et motas animas peccairitz cuiavon passar per lo pon e trabucavon en aquel flum. E segon que fag avian, ressebian en aquel flum. E en aquel flum ac motas animas cabussadas, las unas tro als ginhols, las autras tro las aurelhas, las autras tro las lavias, los autres tro als sobresilhs, e per tostemps seran cruciadas. E Sant Paul ploret e sospiret e demandet al angel qui eran sels que eran cabussatz entrols ginhols. E·l angel dis: 'Aquels son que semenan estranhas parulas. Li autre, que so cabussatz tro l'emborigol, aquels son fornicadors et otracuiadors, que non prezon penitencia. Aquels que son tro las lavias, aquels son que fan tensos en las glieyzas e non auzon la paraula de Dieu. Aquels que son tro als sobresilhs, son selhs que s'alegro de la maleza de lur pruesme.' E San Paul ploret e dis: 'Ta mala es ad aquels als cals son aparelhadas estas penas!' Apres vi .I. autre loc tenebros, qu'era ples de baros e de femnas que maniavan lurs lengas, dels cals dis l'angel: 'Aquels son li renoviers dels avers, que prendon las ezuras e non an misericordia, e per so son en esta pena.' E pueys vi .I. autre loc, en que eran totas las penas d'ifern; et aqui avia massipas negras, que vestion vestimens negres, que pudion a pega et a solpre, e tenian en lors cols serpens e dragos e foc. E demandet San Paul qui eran aquels. E l'angel dis: 'Aquestas son aquelas que non agron verginitat entro las nupcias e aussiron lurs effans e davo·ls efans a cas e·ls gitavon els flums o ad autres perdemens.' E Sant Paul ploret, e·l angel li dis: 'Per que·t ploras? encaras non as vistas las maiors penas d'iffern.' E mostret li .I. potz sagelat ab .VII. sagels e dis l'angel: 'Estaitz luenh, que puscatz sostener la pudor.' Et obric lo potz, e la pudor issic mala e grans, que s'estendet sobre totas las penas d'iffern. Dis l'angel: 'Aquels que son mes en aquest potz non auran desmembramen d'elh.' E Sant Paul li dis: 'Cals son

els que seran mes en aquest potz?' E l'angel li dis: seran aquels que non creyran Ihesu Crist que vengues la verge Sancta Maria, ni son bateiatz ni comergat per ors ni per lo sanc del Senhor. Et estara l'una anima e l'autra, aisi com estan los anhels sobre las ovelhas.' ueys agardet el cel et en la terra e vi .ia. anima peccairitz e .vii. colpables ploran et udolan, e menavon la·n, car el iorn era issida del cors. E li angel de Dieu crideron ra aquela dizens: 'Mesquina anima, car obriest en terra malamen?' E disseron entre els: 'Veiatz d'aquesta na, en cal manieyra mensprezet los comandamens de u.' Et aqui meteys aquela anima legic una carta, en eran escritz totz sos peccatz, e si meteissa·s iutiet. Et ncx prezeron la li diable e mezeron la en las tenebras rioras, aqui on es dol e plor e gememen de dens. E dis gel: 'Crezes e conoisses qu'enaissi co hom fara, enaisi bra?' E pueyssas vi una anima, qu'en menavon li el, que era iusta, e portavon la en lo cel; et auzi la votz m. milia angels alegrans e dizens: 'Oy, anima bonauzada, deus alegrar, car tu fezist los comandamens de Dieu.' ys aquest' anima legic una carta, en que eran escrichas s sas obras. Apres San Miquel la colquet en paradies, i on son tug li gaug, e fon faitz grans critz per els, can n aquela anima. E li peccador que eran en yfern, eron dizen: 'Merce aias de nos, bonauzat San Miquel, el de Dieu, e Sant Paul, amat de Dieu; anatz e pregatz u per nos.' E l'angel lur dis: 'Aras ploratz, e yeu aul plorarem per vos, e per aventura Dieus aura merce os, que·us donara calque repaus.' Can auziron aiso sels eran en las penas d'ifern, crideron ab tan gran votz et m. miliers d'angels. Adonc fon auzitz lo so de totz els ns: 'Merce, Crist!' E vi Sant Paul soptamen lo cel re, e·l filh de Dieu dissendet del cel, e crideron sels an en yfern, dizen: 'Merce, filh de Dieu altisme!' aqui meteys fon auzida la votz de Dieu per totas las

penas: 'E com podetz a mi querer repaus? qu'ieu fuy crucificatz per vos et ab lansa feritz et ab clavels clavelatz et ab fel abeuratz, et yeu meteys me doney per vos, que vos ab mi venguessetz. Mas vos fos messongiers e cobes et enveyos d'avers et ergulhos et maldizedors et anc nulh be ni almoinas ni penidencia no fezes; fos messongiers e felos en vostra vida!' Apres aquestas cauzas Sant Miquel e Sant Paul ab .M. miliers d'angels s'aginolheron denan lo filh de Dieu, requeren repaus que aguesson lo dia del dimergue tug silh d'ifern. E·l filh de Dieu, per los precx de Sant Miquel e de Sant Paul e dels angels e . . . . men per la sua bontat, donet ad els repaus de la ora nona del dissapte entro la prima del dilus . . . lo portier de ifern, lo cal es dig Cherubus, levet son cap sobre totas las penas d'ifern e fo mot trist; et adoncx foron mot alongatz totz sels que eran tormentatz aqui e cridavan dizen: 'Benezectes sias, filh de Dieu altisme, que doniest a nos repaus de .I. dia e .II. nueitz; car pus es a nos de repaus que tot sel que prezem en l'autre segle.' Demandet San Paul al angel: 'Cantas penas son en yfern?' E·l angel dis: 'Las penas son .LIIII. .M., e si eran .C. baros parlans del comensamen del mon tro aras, e cascus avia .V.C. lengas de fer, non poirian nomnar las penas totas d'ifern.'

E per aiso, cars fraires, gardem lo dimerge, que puscam renhar ab nostre senhor Ihesu Crist, nostre redemptor e salvador, le cal vieu e renha ab lo paire et ab lo sant esperit PER OMNIA SECULA SECULORUM. AMEN.

PEIRE D'ALVERNHE

II

Zenker, p. 79.

Peire d'Alvernhe si fo de l'evesquat de Clarmon. Savis om fo e ben letratz, e fo filhs d'un borges. Bels et avinens

fo de la persona, et trobet ben e cantet ben. E fo lo primiers bons trobaire que fo outra mon et aquel que fetz los melhors sons de vers que anc fosson faich e·l vers que ditz:

De josta·ls breus jorns e·ls loncs sers.

Canson non fetz neguna, que non era adoncs negus chantars apellatz cansos, mas vers; mas puois en Guirautz de Bornelh fetz la primieira canson que anc fos faita. Mout fo onratz e grasitz per totz los valens barons que adoncs eran e per totas las valens dompnas. Et era tengutz per lo melhor trobador del mon, tro que venc Guirautz de Bornelh. Mout se lauzava en sos chantars e blasmava los autres trobadors, si qu'el dis de si:

Peire d'Alvernhe a tal votz
que chanta desobr' e desotz
e sei so son dous e plazen;
e pois es maestre de totz,
ab qu'un pauc esclarzis sos motz,
qu'a penas nulls om los enten.

Longamen estet et visquet el mon con la bona gen, segon que·m dis lo Dalfins d'Alvernhe, que nasquet en son temps, e puois el fetz penedensa e mori.

III

Zenker, p. 94.

De josta·ls breus jorns e·ls loncs sers,
quan la blanc' aura brunezis,
vuelh que branc e bruelh mos sabers
d'un nou joi que·m fruech' e·m floris;
car del doutz fuelh vei clarzir los garrics,
per que·s retrai entre las neus e·ls freis
lo rossinhols e·l tortz e·l gais e·l pics.

Contr' aisso m'agrada·l parers
d'amor lonhdan' e devezis
quar pauc val levars ni jazers
a lui ses lieis cui es aclis;
qu'amors vol gaug e guerpis los enics,
e qui s'esjau a l'ora qu'es destreis,
be·m par qu'a dreit li vol esser amics.

Ieu vei e crei e sai qu'es vers
qu'amors engraiss' e magrezis
l'un ab trichar, l'autr' ab plazers
e l'un ab plor e l'autr' ab ris;
lo cals que·s vol n'es manens o mendics,
per qu'ieu n'am mais so qu'en ai qu'esser reis
assatz non-re d'Escotz ni de Galics.

Ges ieu no sai los capteners,
mas sofre, qu'una m'a conquis
don reviu jois e nais valers,
tals que denant li·m trassalhis;
quar no m'enquier de dir, m'en ven destrics,
tan tem que·l mielhs lais e prenda·l sordeis;
on plus n'ai cor, mi pens: car non t'en gics?

A! car si fos dels mieus volers
lo sieus rics coratges devis,
desque ma dompna·m tol poders
de so de qu'ieu plus l'ai requis!
mas no·il sai dir lausengas ni prezics,
mas melhor cor l'ai trop que non pareis;
s'ella no·l sap, morrai m'en totz antics.

Tant m'es doutz e fis sos vezers
pel joi que·m n'es al cor assis
e sobre tot lo bons espers
qu'ieu n'ai, per que m'en enriquis;

qu'anc tant no fui mais coartz ni mendics,
ab qu'ieu la vis alques, aqui mezeis
no·m saubes far de gran paubretat rics.

So es gaugz e jois e plazers
que a moutas gens abelhis,
e sos pretz mont' a grans poders
o sos jois sobresenhoris;
qu'ensenhamens e beutatz l'es abrics,
dompneis d'amor, qu'en lieis s'espan e creis,
plens de doussor, vertz e blancs, cum es nics;

Per qu'ieu mi pens: ja no t'en desrazics,
quan mi conquis en luec ont ilh me seis
plus, que se·m des Fransa lo reis Loïcs.

En aquest vers sapchan vilan, Audrics,
que d'Alvernhe manda qu'om ses dompneis
no val ren plus que bels malvatz espics.

IV

Zenker, p. 102.

I

'Rossinhol, el seu repaire
m'iras ma domna vezer,
e digas li·l meu afaire
et ilh diga·t del seu ver,
e man sai
com l'estai,
mas de mi·l sovenha,
que ges lai
per nul plai
ab si no·t retenha,

qu'ades no·m tornes retraire
son star e son captener,

qu'ieu non ai paren ni fraire
don tant o vuelha saber.'
ar s'en vai
l'auzels gai
dreit vas on ilh renha,
ab essai
ses esglai,
tro qu'en trob l'ensenha.

Quan l'auzeletz de bon aire
vi sa beutat aparer,
dous cant comenset a braire,
si com sol far contra·l ser;
pois se tai,
que non brai,
mas de lei s'engenha,
co·l retrai
ses pantai
so qu·ilh auzir denha.

'Cel que·us es fizels amaire
volc qu'eu en vostre poder
vengues sai esser cantaire,
per so que·us fos a plazer;
e sabrai,
quan veirai,
per qu'er l'entresenha;
que·il dirai,
si ren sai,
per qu'el lai s'en fenha.

E si·l port per que·s n'esclaire,
gran gaug en devetz aver,
qu'anc om no nasquet de maire
tan de be·us posca voler;

ie·m n'irai
e·m mourai
ab joi, on que·m venha ;—
no farai,
quar non ai
dig qual plag en prenha.

D'aisso·m farai plaidejaire :
qui·n amor a son esper,
no·s deuria tardar gaire,
tan com l'amors n'a lezer ;
que tost cai
blancs en bai,
com flors sobre lenha ;
e val mai
qui·ls fagz fai,
ans qu'als la·n destrenha.'

II

Ben a tengut dreg viatge
l'auzels lai on e·l tramis,
et il envia·m messatge
segon que de mi formis :
'molt mi platz,
so sapchatz
vostra parladura ;
et aujatz
que·il digatz
so don mi pren cura.

Fort mi pot esser salvatge
quar s'es lonhatz mos amis,
qu'anc joi de negun linhatge
no vi que tan m'abelis ;
trop viatz
fo·l comjatz,

mas s'ieu fos segura,
mais bontatz
n'agr' assatz,
per que n'ai rancura.

Que tan l'am de bon coratge,
qu'ades, si entredormis,
ab lui ai en guidonatge
joc e joi e gaug e ris;
e·l solatz
qu'ai em patz
no sap creatura,
tan quan jatz
e mos bratz,
tro que·s trasfigura.

Tostemps mi fo d'agradatge,
pos lo vi et ans que·l vis,
e ges de plus ric linhatge
no vuelh autr' aver conquis;
mos cuidatz
es bos fatz;
no·m pot far tortura
vens ni glatz
ni estatz
ni cautz ni freidura.

Bon' amors a un uzatge
co·l bos aurs, quan ben es fis,
que s'esmera de bontatge
qui ab bontat li servis;
e crezatz
qu'amistatz
cascun jorn melhura,
melhuratz
e amatz
es cui jois s'aura.

Dous auzels, vas son estatge
m'iretz, quan venra·l matis,
e digatz l'en dreg lengatge
de qual guiza l'obedis.'
abrivatz
n'es tornatz,
trop per gran mesura,
doctrinatz,
emparlatz
de bon' aventura.

V

Zenker, p. 111.

Chantarai d'aquestz trobadors
que chantan de manhtas colors
e·l piejer cuida dir mout gen;
mas a chantar lor er alhors,
qu'entremetre n'aug cen pastors
qu'us no sap que·s monta o·s dissen.

D'aisso mer mal Peire Rogiers,
per que n'er encolpatz premiers,
quar chanta d'amor a prezen;
e valgra li mais us sautiers
en la gleir' oz us candeliers
portar ab gran candel' arden.

E·l segonz: Guirautz de Bornelh,
que sembl' odre sec al solelh
ab son cantar magre dolen,
qu'es cans de vielha portaselh;
e si·s vezia en espelh,
no·s prezaria un aguilen.

E·l ters: Bernartz de Ventadorn,
qu'es menres de Bornel un dorn;
en son paire ac bon sirven

per trair' ab arc manal d'alborn,
e sa maire calfava·l forn
et amassava l'issermen.

E·l quartz de Briva·l Lemozis,
us joglars qu'es pus querentis
que sia tro qu'en Benaven;
e semblaria us pelegris
malautes, quan canta·l mesquis,
qu'a pauc pietatz no m'en pren.

E·n Guillems de Ribas lo quins,
qu'es malvatz defors e dedins
e ditz totz sos vers raucamen;
per que es avols sos retins,
qu'atrestan se·n faria us pins,
e l'uelh semblan de vout d'argen.

E·l seizes Grimoartz Gausmars,
qu'es cavayers e vai joglars,
e fai o mal qui loi cossen
ni·l dona vestirs vertz ni vars;
que tals er adobatz sem pars,
qu'enjoglarit s'en seran cen.

E Peire Bermon se baisset,
pus que·l coms de Toloza·l det
qu'anc no soanet d'avinen;
per que fon cortes qui·l raubet,
e fe o mal quar no.l talhet
aquo que om porta penden.

E·l oches: Bernartz de Sayssac,
que anc un bon mestier non ac
mas d'anar menutz dos queren;
et anc pueis no·l prezei un brac,
pus a·n Bertran de Cardalhac
ques un vielh mantelh suzolen.

E·l noves es en Raimbautz,
que·s fai de son trobar trop bauz;
  mas ieu lo torne a nien,
qu'el non es alegres ni cautz;
per so pretz aitan los pipautz
  que van las almornas queren.

E·n Ebles de Sagna·l dezes,
a cui anc d'amor non venc bes,
  si tot se canta de coiden;
us vilanetz enflatz plages,
que dizon que per dos poges
  lai se loga e sai se ven.

E l'onzes Guossalbo Roitz,
que·s fai de son trobar formitz,
  per qu'en cavallairia·s fen;
et anc per lui no fo feritz
bos colps, tant ben no fon garnitz,
  si doncs no·l trobet en fugen.

E·l dozes es us vielhs Lombartz,
que clama sos vezis coartz,
  et elh eis sent del espaven;
pero us sonetz fai galhartz
ab motz marabotz e bastartz;
  e lui apel' om Cossezen.

Peire d'Alvernhe a tal votz
que canta desobre e desotz
  e sei so son dous e plazen;
pero majestres es de totz,
ab qu'un pauc esclarzis sos motz
  qu'a penas nulhs om los enten.

Lo vers fo faitz als enflabotz
  a Puoich-vert tot jogan rizen.

VI

Zenker, p. 119.

Be m'es plazen
e cossezen
qui s'aizina de chantar
ab motz alquus
serratz e clus
que om tem ja de vergonhar.

Van chai em bas
qui per compas
no sap lo segle demenar;
aquelh i falh
que tan trassalh
que non puesca atras tornar.

Ben es auras
totz crestias
qu'el mezeis si vol encombrar
ni sobre·l cais
leva tal fais
que corren no·l puesca portar.

Qu'ieu cug e sen
mon escien —
ieu vuelh vos a totz castiar —
per trop captens
val om mot mens
e·n ten om plus vilh son afar.

Mai am un ort
serrat e fort
on om no·m puesca ren emblar
que cent parras
sus en puegz plas
qu'autre las tenha ez ieu las gar.

Qu'arreire temps
ai amat nemps,
e vuelh m'en atrazach laissar;
non aura grat
qui m'a amat
ni en cor m'avia d'amar.

Qu'ieu ai un cor
et un demor
et un ardit et un pessar
et un amic
et un abric
et a cui me vuelh autrejar.

Si mal m'en pren,
per eis mon sen
cug a ma vida folleiar;
apres ma mort
no·m fass' om tort
d'aquo qu'ieu ai ad oblidar.

BERTRAN DE BORN

VII

Biography I. (*Stimming.*)

Bertrans de Born si fo us chastelas de l'eveschat de Peiregorc, senher d'un chastel que avia nom Autafort. Totz temps ac guerra ab totz los sieus vezis: ab lo comte de Peiregorc et ab lo vescomte de Lemotges, et ab so fraire Constanti et ab Richart, tan quan fo coms de Peitau. Bos chavaliers fo e bos guerriers e bos domneiaire e bos trobaire e savis e be parlans e saup tractar mals e bes, et era senher totas vetz quan si volia del rei Henric d'Englaterra et del filh de lui. Mas totz temps volia qu'ilh aguessen guerra ensems, lo paire e·l filhs e·lh fraire, l'us ab l'autre, e totz temps

volc que·l reis de Franza e·l reis d'Englaterra aguessen guerra ensems. E s'ilh avian patz ni tregua, ades si penava e perchassava ab sos sirventes de desfar la patz et de mostrar com chascus era desonratz en la patz; e si n'ac de grans be et de grans mals de so qu'el mesclet mal entre lor. E fetz maintz bos sirventes dels quals son gran re aissi escriut, segon que vos podetz vezer et entendre.

Biography II.

Bertrans de Born, si fo de Lemosi, vescoms d'Autafort, que i avia prop de mil homes. Et avia fraires e cujava·ls deseretar, si no fos lo reis d'Englaterra. Mout fos bos trobaire de sirventes et anc no fetz chanzos fors doas. E·l reis d'Arago donet per molhers las chanzos d'en Giraut de Bornelh a sos sirventes. Et aquel que chantava per el avia nom Papiol. Et era azautz hom e cortes. E clamava 'Rassa' lo comte de Bretanha e lo rei d'Englaterra, 'Oc e No', e·l rei jove, so filh, 'Marinier.' Et avia aital usatge qu'ades fazia mesclar guerra entrels baros. E fetz mesclar lo paire e·l filh d'Englaterra tan entro·l joves reis fo mortz d'un cairel en un chastel d'en Bertran de Born. E·n Bertrans de Born si·s vanava qu'el cujava tan valer que ja no cujava que totz sos sens l'agues mestier. E puois lo reis lo pres, e quan l'ac pres, el li dis: 'Bertrans aura·us ancara mestier totz vostre sens?' Et el repos qu'el avia tot so sen perdut, quan lo reis joves morit. Adoncs si ploret lo reis de so filh e perdonet li e·l vestit e·lh det terras e honors. E visquet longamen e·l segle e puois rendet si a l'orde de Cistel. Et aqui trobaretz de sos sirventes.

VIII

Stimming & Appel, 67.

En la sazo que·l reis joves ac facha la patz ab so fraire Richart e·lh ac fenida la demanda que·lh fazia de la terra,

si com fo la volontatz del rei Henric, lor paire; e·l paire li dava certa liurazo de deniers per vianda e per so que besonhs l'era; e neguna terra no tenia ni possezia, ni negus hom a lui no venia per mantenemen ni per socors de guerra: en Bertrans de Born e tuit li autre baro que l'avian mantengut contra·n Richart foron mout dolen. E·l reis joves si s'en anet en Lombardia torneiar e solazar e laisset totz aquestz baros en la guerra ab en Richart. E·n Richart assetja borcs e chastels e pres terras e derocha et ars et abrasa. E·l reis joves si torneiava e dormia e solazava. Don en Bertrans si fetz aquest sirventes que comenza: D'un sirventes no·m chal far lonhor ganda.

D'un sirventes no·m chal far lonhor ganda,
tal talan ai que·l diga e que l'espanda,
quar n'ai razo tan novela e tan granda
del jove rei qu'a fenit sa demanda
so frair Richart, puois sos pairs lo comanda,
tan es forsatz!
puois n'Aenrics terra no te ni manda,
sia reis dels malvatz!

Que malvatz fai, quar aissi viu a randa
de liurazo a comte et a garanda.
reis coronatz que d'autrui pren liuranda,
mal sembla Arnaut, lo marques de Bellanda,
ni·l pro Guilhelm que conquis Tor Mirmanda,
tan fo prezatz!
puois e Peitau lor men e los truanda,
no i er mais tan amatz.

Ia per dormir non er de Coberlanda
reis des Engles ni conquerra Yrlanda
ni tenra Anjau ni Monsaurel ni Canda
ni de Peitau non aura la miranda;

ni ducs clamatz de la terra normanda
ni er coms palatz
sai de Bordel ni dels Guascos part Landa
senher ni de Basatz

Conselh vuolh dar el so de n'Alamanda
lai a'n Richart, si tot no lo·m demanda:
ia per so frair mais sos homes no blanda.
nonca·s fai el, anz assetia e·ls aranda,
tol lor chastels e derocha et abranda
deves totz latz.
e·l reis tornei lai ab cels de Garlanda
e l'autre, sos conhatz.

Le coms Jaufres, cui es Bresilianda,
volgra fos primiers natz,
quar es cortes, e fos en sa comanda
reiesmes e duchatz.

IX

Stimming, No. 9.

Si tuit li dol e·lh plor e·lh marrimen
e las dolors e·lh dan e·lh chaitivier
que om anc auzis en est segle dolen
fossen ensems, sembleran tot leugier
contra la mort del jove rei engles,
don rema pretz e jovens doloros
e·l mons oscurs e teintz e tenebros
sems de tot joi, ples de tristor e d'ira.

Dolen e trist e ple de marrimen
son remasut li cortes soudadier
e·lh trobador e·lh joglar avinen,
trop an agut en mort mortal guerrier;
que tout lor a lo jove rei engles,
ves cui eran li plus larc cobeitos;

ja non er mais ni no crezatz que fos
ves aquest dan el segle plors ni ira.

Estenta mortz, plena de marrimen,
vanar ti potz que·l melhor chavalier
as tout al mon qu'anc fos de nula gen,
quar non es res qu'a pretz aia mestier,
que tot no fos el jove rei engles,
e fora mielhs, s'a dieu plagues razos,
que visques el que maint autre enoios
qu'anc no feiron als pros mas dol et ira.

D'aquest segle flac, ple de marrimen,
s'amors s'en vai, son joi tenh menzongier,
que re no i a que no torn en cozen,
totz jorns veuzis e val mens huoi que hier;
chascus si mir el jove rei engles,
qu'era del mon lo plus valens dels pros;
ar'es anatz sos gens cors amoros,
don es dolors e desconortz et ira.

Celui que plac pel nostre marrimen
venir el mon nos traire d'encombrier
e receup mort a nostre salvamen,
com a senhor humil e drechurier
clamem merce, qu'al jove rei engles
perdo, si·lh platz, si com es vers perdos,
e·l fassa estar ab honratz companhos
lai on anc dol non ac ni aura ira.

X

Stimming, No. 19.

Anc mais per re qu'en Bertans de Born disses en coblas ni
ı sirventes al rei Felip ni per recordamen de tort ni
aunimen que·lh fos dichs ni fachs no volc guerreiar lo rei
ichart; mas en Richartz si salhit a la guerra, quan vi la

frevoleza del rei Felip, e raubet e prezet et ars chastels e borcs e vilas et aucis homes e pres; don tuit li baro, a cui desplazia la patz, foron mout alegre, e'n Bertrans de Born plus que tuit, per so que plus volia guerra que autr' om e quar crezia que per lo sieu dire lo reis Richartz agues comenzada la guerra, ab lo qual el s'apelava 'Oc e No,' si com auziretz el sirventes qu'el fetz, si tost com el auzit qu'en Richartz era salhitz a la guerra, lo quals comenza: No puosc mudar, un chantar non esparga.

No puosc mudar, un chantar non esparga,
puois n'Oc e No a mes fuoc e trach sanc,
quar grans guerra fai d'eschars senhor larc,
per que'm platz be dels reis vezer la bomba,
que n'aian ops paisso, cordas e pom,
e'n sian trap tendut per fors jazer,
e'ns encontrem a miliers et a cens,
si qu'apres nos en chan hom de la gesta.

Qu'ieu n'agra colps receubutz en ma targa
e fach vermelh de mon gonfano blanc,
mas per aisso m'en sofrisc e m'en parc
que n'Oc e No conosc qu'un dat mi plomba;
mas non ai ges Lizinha ni Rancom,
qu'ieu puoscha lonh hosteiar ses aver,
mas ajudar puosc a mos conoissens,
escut al col e chapel en ma testa.

Si'l reis Felips n'agues ars una barga
denan Gisortz o crebat un estanc,
si qu'a Roam entres per forza el parc,
que l'assetges pel puoi e per la comba,
qu'om no'n pogues traire brieu ses colom:
adoncs sai ieu qu'el volgra far parer
Charle, que fo dels mielhs de sos parens,
per cui fo Polha e Sansonha conquesta.

Anta l'adutz e de pretz lo descharga
guerra celui cui hom no·n troba franc,
per qu'ieu no cuch, lais Caortz ni Cajarc
mos Oc e No, puois tan sap de trastomba;
si·l reis li da lo tesaur de Chinom,
de guerra a cor et aura·n puois poder;
tan l'es trebalhs e messios plazens
que los amics e·ls enemics tempesta.

Anc naus en mar, quan a perdut sa barga
et a mal temps e vai urtar al ranc
e cor plus fort qu'una saieta d'arc
e leva en aut e puois aval jos tomba,
no trais anc pieis, e dirai vos be com,
qu'ieu fatz per lieis que no·m vol retener,
que no·m mante jorn, terme ni convens,
per que mos jois, qu'era floritz, bissesta.

Vai, Papiols, ades tost e correns,
a Traïnac sias anz de la festa;

Di·m a·n Rotgier et a totz sos parens
qu'ieu no trop mais 'ombra' ni 'om' ni 'esta.'

XI

Stimming, No. 21.

Ara sai ieu de pretz quals l'a plus gran
de totz aquels que·s leveron mati:
messers Conratz l'a plus fi ses enjan,
que·s defen lai a Sur d'en Saladi
e de sa maisnada croia;
socora·l dieus! que·l socors vai tarzan:
sols aura·l pretz, que sols sofre l'afan.

Senher Conratz, a Jesu vos coman,
qu'ieu fora lai, a Sur, so vos afi;

mas laissei m'en, quar s'anavan tarzan
  li comt' e·lh duc e·lh rei e li princi;
    puois vi mi dons bel' e bloia,
per que s'anet mos cors afebleian,
qu'ieu fora lai ben a passat un an.

Senher Conratz, ieu sai dos reis qu'estan
  d'ajudar vos, ara entendatz qui:
lo reis Felips es l'us, quar vai doptan
  lo rei Richart, e cel lui dopt' aissi;
    ar fos usquecs d'els en boia
d'en Saladi, puois van dieu galian,
quar son crozat e d'anar mot no fan.

Senher Conratz, tot per vostr'amor chan
  ni ges no i gart amic ni enemi,
mas per so·l fatz que·ls crozatz vau reptan
  del passatge qu'an si mes en obli,
    no cujan qu'a dieu enoia,
qu'ilh si paisson e si van sojornan,
e·us enduratz fam, set, et ilh estan.

Senher Conratz, la roda·s vai viran
  en aquest mon, pur en mal a la fi,
quar paucs en sai que no s'anen penan,
  com enjanen vezi e no-vezi;
    mas cel que pert, no·lh par joia;
doncs sapchan be cilh qu'ieu dic qu'aisso fan
que dieus escriu so que dich e fach an.

Senher Conratz, lo reis Richartz val tan,
  si tot, quan vuolh, de lui gran mal m'en di,
qu'el passara ab tal esfortz ogan
  com far poira, so auch dir tot de fi,
    e·l reis Felips en mar poia
ab autres reis, qu' ab tal esfortz venran
que part l'Arbre Sec irem conquistan.

De n'Oc e No no·m vau ara doptan,
quar pesa li, si nula re·lh chasti,
e·l reis frances vai si trop apriman,
et ai paor que venha sobre mi;
mas anc al setge di Troia
non ac tan duc, prince ni amiran
com ieu ai mes per chantar a mon dan.

A mon Isembart part Troia
vai, sirventes, e di li·m, qu'ieu lo·lh man,
qu'als reis crozatz es anta quar no van.

Bels Papiols, ves Savoia
te ton chami e ves Branditz brochan
e passa·l mar, qu'al rei Conrat ti man

Quan seras lai, no t'enoia
tu li diras que, s'ar no·lh valh ab bran,
e·lh valrai tost, si·lh rei no·m van bausan.

Mas ben es vers qu'a tal domna·m coman
si·l passatge no·lh platz, no crei que i an.

XII

Stimming, No. 31.

Ieu m'escondisc, domna, que mal no mier,
de so que·us an de me dich lauzengier;
per merce·us prec qu'om no puoscha mesclar
lo vostre cors fi, leial, vertadier,
humil e franc, cortes e plazentier
ab me, domna, per menzonjas comtar.

Al primier get perd'ieu mon esparvier,
que·l m'aucian el ponh falco lanier
e porten l'en, qu'ieu·l lor veia plumar,
s'ieu non am mais de vos lo consirier
que de nul'autra aver lo desirier
que·m do s'amor ni·m retenha al colgar.

Autr'escondich vos farai plus sobrier,
e no mi puosc orar plus d'encombrier:
  s'ieu anc falhi ves vos neis del pensar,
quan serem sol en chambra o dintz vergier,
falha·m poders deves mon companhier
  de tal guisa que no·m puoscha ajudar.

S'ieu per jogar m'asset pres del taulier,
ja no i puoscha baratar un denier
  ni ab taula presa no puoscha entrar,
anz get ades lo reirazar derier,
s'ieu autra domna mais deman ni enquier
  mas vos, cui am e desir e tenh char.

Senher sia ieu de chastel parzonier,
et en la tor siam quatre parier,
  e l'us l'autre no·ns poscham ja amar,
anz m'aian ops totz temps arbalestier,
metg' e sirven e guachas e portier,
  s'ieu anc aic cor d'autra domna amar.

Ma domna·m lais per autre chavalier,
e puois no sapch' a que m'aia mestier,
  e falha·m vens, quan serai sobre mar,
en cort de rei mi batan li portier,
et en cocha fassa·l fugir primier,
  si no mentit cel que·us anet comtar.

Domna, s'ieu ai mon austor anedier
bel e mudat, be prenden e maisnier,
  que tot auzel puoscha apoderar,
cinh' e grua et aigro blanc e nier,
volrai lo donc mal mudat, galinier,
  gras, debaten, que no puoscha volar?

Fals, enveios, fementit lauzengier,
puois ab mi dons m'avetz mes destorbier,
  be lauzera que·m laissassetz estar.

XIII

Stimming, No. 32.

Bertrans de Born si era drutz d'una domna gentil e jove e fort prezada, et avia nom ma domna Maeuz de Montanhac, molher d'en Talairan, qu'era fraire del comte de Peiregorc, et ela era filha del vescomte de Torena e sor de ma domna Maria de Ventadorn et de n'Elis de Monfort. E segon qu'el dis en son chantar, ela·l partit de se e·lh det comjat, don el fo mout tristz et iratz et fetz razo que ja mais no la cobraria ni autra no trobava que fos tan bela ni tan bona ni tan plazens ni tan ensenhada. E penset, puois qu'el no·n poiria cobrar neguna que pogues esser engals a la soa domna, qu'el en fezes una en aital guisa qu'el soisseubes de las autras bonas domnas e belas de chascuna una beutat o un bel semblan o un bel acolhimen o un avinen parlar o un bel chaptenemen o un bel gran o un bel talh de persona; et enaissi el anet queren a totas las bonas domnas que chascuna li dones un d'aquestz dos que m'avetz auzit nomar per restaurar la soa domna, qu'avia perduda. Et el sirventes qu'el fetz d'aquesta razo vos auziretz nomar totas las domnas a las quals el anet querre socors et ajuda a far la domna soisseubuda. E·l sirventes qu'el fetz d'aquesta razo si comenza: Domna, puois de me no·us chal.

Domna, puois de me no·us chal
e partit m'avetz de vos
senes totas ochaisos,
no sai on m'enquieira;
que ja mais
non er per me tan rics jais
cobratz; e si del semblan
no trop domna a mon talan
que valha vos qu'ai perduda,
ja mais no vuolh aver druda.

Puois no·us posc trobar engal,
que fos tan bela ni pros,
ni sos rics cors tan joios,
de tan bela tieira
ni tan gais
ni sos rics pretz tan verais:
irai per tot achaptan
de chascuna un bel semblan
per far domna soisseubuda,
tro vos mi siatz renduda.

Frescha color natural
pren, bels Cembelis, de vos
e·l doutz esguart amoros
e fatz gran sobrieira
quar re i lais,
qu'anc res de be no·us sofrais;
mi dons na Elis deman
son adrech parlar gaban,
que·m do a mi dons ajuda,
puois non er fada ni muda.

De Chales la vescomtal
vuolh que·m done ad estros
la gola e·ls mas amdos;
puois tenh ma charrieira,
no·m biais,
ves Rochachoart m'eslais
als pels n'Anhes que·m dara·n;
qu' Iseutz, la domna Tristan,
qu'en fo per totz mentauguda,
no·ls ac tan bels a saubuda

N'Audiartz, si be·m vol mal,
vuolh que·m do de sas faissos,
que·lh estai gen liazos,

e quar es entieira,
qu'anc no·s frais
s'amors ni·s vols en biais;
a mo Mielhs-de-be deman
son adrech, nuou cors prezan,
de que par a la veguda,
la fassa bo tener nuda.

De na Faidid' autretal
vuolh sas belas dens en dos,
l'acolhir e·l gen respos
don es presentieira
dintz son ais;
mos Bels Miralhs vuolh que·m lais
sa gaieza e son bel gran,
e quar sap son benestan
far, don es reconoguda,
e no·s chambia ni·s muda.

Bels Senher, ieu no·s quier al
mas que fos tan cobeitos
d'aquesta com sui de vos;
qu'una lechadieira
amors nais,
don mos cors es tan lechais,
mais vuolh de vos lo deman
que autra tener baisan;
doncs mi dons per que·m refuda,
puois sap que tan l'ai volguda?

Papiols, mon Aziman
m'anaras dir en chantan
qu'amors es desconoguda
sai e d'aut bas chazeguda.

XIV

Stimming, No. 42.

Be·m platz lo gais temps de pascor,
que fai fuolhas e flors venir,
e platz me, quan auch la baudor
dels auzels, que fan retentir
lor chan per lo boschatge,
e platz mi, quan vei sobre·ls pratz
tendas e pavilhos fermatz,
et ai gran alegratge,
quan vei per champanha rengatz
chavaliers e chavals armatz.

E platz mi, quan li corredor
fan las gens e l'aver fugir,
e platz mi, quan vei apres lor
gran re d'armatz ensems venir,
e platz mi en mon coratge,
quan vei fortz chastels assetjatz
e·ls barris rotz e esfondratz
e vei l'ost el ribatge,
qu'es tot entorn claus de fossatz
ab lissas de fortz pals serratz.

Et autresi·m platz de senhor,
quan es primiers a l'envazir
en chaval, armatz, ses temor,
qu'aissi fai los sieus enardir
ab valen vassalatge;
e puois que l'estorns es mesclatz,
chascus deu esser acesmatz
e segre·l d'agradatge,
que nuls hom non es re prezatz,
tro qu'a maintz colps pres e donatz.

Massas e brans, elms de color,
escutz traucar e desguarnir
veirem a l'entrar de l'estor
e maintz vassals ensems ferir,
don anaran arratge
chaval dels mortz e dels nafratz;
e quan er en l'estorn entratz,
chascus hom de paratge
no pens mas d'asclar chaps e bratz,
que mais val mortz que vius sobratz.

Ie·us dic que tan no m'a sabor
manjar ni beure ni dormir
com a, quan auch cridar: 'A lor!'
d'ambas las partz et auch ennir
chavals vochs per l'ombratge,
et auch cridar 'Aidatz! aidatz!'
e vei chazer per los fossatz
paucs e grans per l'erbatge,
e vei los mortz que pels costatz
an los tronzos ab los cendatz.

Baro, metetz en guatge
chastels e vilas e ciutatz,
enanz qu·usquecs no·us guerreiatz.

GIRAUT DE BORNELH.

XV

Parnasse Occitanien, p. 123.

Girautz de Bornelh si fo de Limozi, de l'encontrada d'Esiduelh, d'un ric castel del visconte de Lemoges. E fo hom de bas afar, mas savis hom de letras e de sen natural. E fo meiller trobaire que negus d'aquels qu' eron estat denan ni foron apres lui; per que fo apellatz maestre dels trobadors, et es ancar per totz aquels que ben entendon subtils ditz ni

ben pauzatz d'amor e de sen. Fort fo honratz per los valens homes e per los entendens, e per las dompnas qu'entendian los sieus maestrals ditz de las soas cansos. E la soa vida si era aitals que tot l'ivern estava a scola et aprendia, e tota la estatz anava per cortz e menava ab se dos cantadors que cantavan las soas cansos. Non vol mais muiller; e tot so qu'el gasaingnava dava a sos paubres parens et a la eglesia de la vila on el nasquet; la qual glesia avia nom et a encaras Saint Gervasi.

XVI

Kolsen, p. 18, *and Appel, Chrest.*, No. 91.

Girautz de Bornelh si amava una domna de Gasconha que avia nom n'Alamanda d'Estanc. Mout era prezada domna de sen e de valor e de beutat et ela si sofria los precs e l'entendemen d'en Giraut per lo gran enansamen qu'el li fazia de pretz e d'onor e per las bonas chansos qu'el fazia d'ela, don ela s'en deleitava mout, per qu'ela las entendia be. Lonc temps la preget, et ela com bels ditz e com bels onramens e com belas promisios se defendet da lui cortezamen, que anc no·lh fetz d'amor ni·lh det nula joia mas u sol gan, don el visquet lonc temps gais e joios, e pueis n'ac mantas tristesas, can l'ac perdut; que madomna n'Alamanda, can vi qu'el la preisava fort qu'ela li fezes plazer d'amor, e saup qu'el avia perdut lo gan, ela l'encuzet del gan, dizen que mal l'avia gardat, et qu'ela no·lh daria mais nula joia ni plazer no·lh faria mais d'amor, e que so qu'ela li avia promes li desmandava, qu'ela vezia be qu'el era fort lonh eisitz de sa comanda. Can Girautz auzi la novela ochaizon e·l comjat que la domna li dava, mout fo dolens e tritz e venc s'en ad una donsela qu'el' avia, que avia nom Alamanda si com la domna. La donsela si era mout savia e corteza e sabia trobar ben et entendre: e Girautz si·lh dis so que la domna li avia dit, e demandet li coselh a la donsela que el devia far, e dis:

S'ie·us quier cosselh, bell'ami' Alamanda,
no·l mi vedetz, qu'om cochatz lo·us demanda;
que so m'a digh vostra dona truanda,
que lonh son fors issitz de sa comanda,
que so que·m det m'estrai er e·m desmanda,
que·m cossellatz?
qu'a pauc lo cors dins d'ira no·m abranda,
tan fort en sui iratz.

Per Dieu, Giraut, ies aissi tot a randa
volers d'amic no·s fai ni no·s garanda;
quar si l'us falh, l'autre cove que blanda,
que lur destrics no cresca ni s'espanda;
e s'ela·us ditz d'aut pueg que sia landa,
vos la·n crezatz;
e plassa vos lo bes e·l mals qu'ilh manda,
qu'aissi seretz amatz.

No puesc mudar que contr' orguelh no gronda,
ia siatz vos, donzella, bel' e blonda;
pauc d'ira·us notz e paucs iois vos aonda;
mas ges no i etz primeira ni segonda!
et ieu que tem d'est' ira que·m cofonda,
que m'en lausatz,
si·m sent perir? que·m traya pus vas l'onda!
mal cugh que·m capdelatz.

Si·m enqueretz d'aital razo prionda,
per Dieu, Giraut, no sai cum vos responda;
pero si·us par qu'ab pauc fos iauzionda:
mais vuelh pelar mon prat qu'autre·l mi tonda;
e s'ie·us era del plag far desironda,
vos enserquatz
cum son bel cors vos esdui' e·us resconda;
be·m par cum n'etz cochatz.

Donzella, uei mais no siatz trop parleira;
s'ilh m'a mentit mais de cent vetz premeira,

cuiatz vos doncs que totz temps lh'o sofieira?
Semblaria qu'o fezes per nescieira
d'autr' amistat. ar ai talan qu'ie·us feira,
si no·us calatz;
melhor cosselh dera na Berenguieira
que vos no mi donatz.

L'hora vech hieu, Guiraut, qu'ela·us o meira,
quar l'apellatz camiairitz ni leugeira;
per so·us cuiatz que del plag vos enquieira?
ieu no cug ges que sia tan manieira;
ans er uei mais sa promessa derrieira,
que que·us digatz,
si s'en destrenh tan que ia vos ofieira
treva ni fi ni patz.

Bella, per Dieu, no perga vostr' aiuda,
quar ben sabetz com mi fon covenguda;
s'ieu ai fallit per l'ira qu'ai aguda,
no·m tenha dan, s'anc sentitz cum leu muda
cor d'amador, bella, e s'anc fos druda.
del plag pensatz!
quar be vos dic: mortz sui, si l'ai perduda;
mais no·lh o descubratz!

Senher amics, ia n'agr'ieu fi volguda,
mas ela·m ditz qu'a drech s'es irascuda,
qu'autra·n preietz, cum fols, tot a saubuda,
que no la val, ni vestida ni nuda;
no i fara donc, si no·us gic, que venquda,
s'autra·n preiatz?
be·us en valrai, ia l'ai'eu mantenguda,
se mais no·us hi mesclatz.

Bella, per Dieu, si d'ela n'etz cresuda,
per me loi afiatz.
Ben o farai, mas quan vos er renduda
s'amors, no la·us tolhatz!

XVII

Appel, No. 87.

Era·m platz, Giraut de Borneill,
que sapcha per c' anatz blasman
trobar clus ni per cal semblan.
aiso·m diguatz
si tan prezatz
so que vas totz es cominal?
car adonx tug seran engal.

Senher Linhaure, no·m coreill,
si quex se trob' a son talan;
mas me eis vueill jutgar d'aitan
qu'es mais amatz
chans e prezatz,
qui·l fai levet e venansal;
e vos no m'o tornetz a mal.

Giraut, no vueill qu'en tan trepeill
torn mos trobars que hom am tan
l'avol co·l bo e·l pauc co·l gran.
ia per los fatz
non er lauzatz,
quar no conoison, ni lur cal,
so que plus quar es ni mais val.

Linhaure, si per aiso veill
ni mon seiorn torn en afan,
sembla que·m dopte de mazan.
a que trobatz
si no vos platz
c'ades ho sapchon tal e cal?
que chans no port' autre captal.

Giraut, sol que·l meills apareill
e digu' ades e tragu' enan,
me no cal, si tan no·s espan;
c'anc grans viutatz
no fo denhtatz;
per so prez'om mais aur que sal;
e de chant es tot autretal.

Linhaure, fort de bon conseill
es fis amans contrarian;
e per o si·m val mais d'afan
mos sos levatz
c'uns enraumatz,
lo·m deissazec: e·l digua mal,
que no·l deig a home sesal.

Giraut, per sel ni per soleill
ni per la clardat que resplan,
no sai de que·ns anem parlan,
ni don fui natz;
si soi torbatz
tan pres d'un fin ioi natural;
can d'als consir, no m'es coral.

Linhaure, si·m vira·l vermeill
de l'escut cela cui reblan
que vueill dir: 'a Dieu me coman';
c'als fols pensatz
outracuidatz
me trais doptansa desleial;
no·m sove com mi fes comtal?

Giraut, greu m'es, per Saint Marsal,
quar vos n'anatz de sai nadal.

Linhaure, que vas cort reial
m'en vauc ades rich' e cabal.

XVIII

Monaci, col. 56; Crescini, p. 44.

Girautz de Borneil, quan Guis lo vescoms de Lemotges l'ac fait raubar la sua maiso de sos libres e de tot son arnes, e vi que pretz era fugitz e solatz adormitz e dompneis mortz e proesa faillida e cortezia perduda et enseignamenz volz en deschausiment, e que engans era entraz en amdoas los parz, en las amairessas et en los afans el se volc penar de recobrar solatz e joi e pretz, e si fetz aquesta chanson que diz: Per solatz reveillar.

Per solatz reveillar,
que s'es trop endormitz,
e per pretz, qu'es faiditz,
acuillir e tornar,
me cujei trebaillar;
mas er m'en sui giquitz.
per so m'en sui faillitz,
car non es d'acabar:
cum plus m'en ven voluntatz e talans,
plus creis e sortz lo dampnatges e·l dans.

Greu es de sofertar.
a vos o dic que vitz
cum era jois grazitz
e tuich li ben estar.
oimais podetz jurar
q'egas de fust non vitz
a vilans vieils formitz
estragatz cavalguar.
laitz es l'afars e fers e malestans,
don hom pert Dieu e reman malanans.

Vos viz torneis mandar
e segre gen garnitz,
e puois dels mieils feritz

una sazon parlar:
ar es pretz de raubar
e de penre berbitz.
cavalliers si' aunitz
qe·is met a dompnejar
pois que tocha dels mans moutos belans
ni que rauba glieisas ni vianans.

On son gandit joglar
que vitz gen acoillitz?
c'a tal a mestier guitz
que solia guidar;
e 'mpero, ses reptar,
anar tals escaritz,
pos fo·l bons pretz faillitz,
qe solion menar
de compaignos, e non sai dire qans,
gent en arneis e bels e benestans.

E vitz per cortz anar
de joglaretz petitz
gent caussatz e vestitz
sol per dompnas lauzar:
er non ausen parlar,
tant es lo pretz delitz.
don es lo tortz issitz
de las mal razonar?
digam de cals? d'ellas o dels amans?
ieu dic de totz, qe·l pretz n'a traich l'engans.

Q'ieu eis cui sol sonar
totz pros hom issernitz,
estauc tant esbahitz,
que no·m sai conseillar,
q·en luoc de solassar

aug er en cortz los critz,
c'aitan leu s'es grazitz
de l'aucha de Bremar
lo comtes entre lor cum us bos chans
dels rics affars e del temps e dels ans.

Mas a cor afranchar
que s'es trop endurziz
non deu hom los oblitz
ni·ls vieills faitz remembrar,
que mals es a laissar
affar pos es plevitz,
e·l mal com es garitz
non cal ja meizinar;
mas so c' om ve vir' e torn' en balans
e prend' e lais' e forsse d'ams los pans.

De tant mi puosc vanar
c'anc mos ostals petitz
non fo dels envazitz,
q'ieu·l vei per totz doptar.
anc no·m fetz mais honrar
los volpils e·ls arditz.
don mos seigner chausitz
si devria pensar
que no·il es jes pretz ni laus ni bobans
q'ieu, qe·m laus dels, sia de lui clamans.

Ara no mais. Per que, no m'o demans:
que plaings sera s'aissi rema mos chans.
so di·l Dalfi que conois los bos chans.

XIX

Monaci, col. 53.

Er auziretz encabalitz chantars,
q'ieu sui amics encabalitz e pars;

aujatz si fo anc mais dicha
tant grans foillia en chantan;
greu n'escamparai ses dan,
si ab lieis m'apareill ni m'ec
cui sui plus liges que sers.
terra, tu cum o sofers?

Ai, tantas vetz m'a trait necis parlars
joi d'entrels mans, per qe·n devenc liars!
e·l cors, pois en ren s'aficha
don s'alegra tan ni qan,
volgra ieu chantes gaban,
q'era tro que s'esparec
tenia·l dreg per envers,
tant fui ves amor esmers.

E qe·n diretz si l'esciens es rars
e·l cors es leus? valra·m ja sobramars?
non jes, tant es auta e richa
cella, cals remaigna ab tan.
ja ren laus no mi valran,
c'ades magrezisc e sec,
mou mas chanssos e mos vers
cum fols de saber esters.

Anc nuills effreis no fo valens ni cars
tro que moc loing de joi sobregabars;
e pois dic c'amors me tricha
per un petit de semblan,
et ieu pert per so que no·m blan
lieus parlars, c'us dans m'en crec
que·m ten pres plus greu q'en fers
per ti, bocha, qe·n mal mers.

Aras no·m letz qan mi valgra prejars,
qerre merce, si fai que mos trobars,

pois tant s'es m'amors africha
c'autra non qier ni·n deman;
clama·il merce, qui qe·il chan
celliei cui deschausir lec;
fouz descuidatz e despers,
tot trobaras so que quers.

E·l bes qe·t fetz, si n'eras el fuoc ars,
poz lo·ill grazir; fo doncs mas us baisars?
folla res e cel que picha
non vai l'obra meilluran;
ben as pauc saber d'enfan;
e si·t fetz mais que non dec,
piejer que cill de Beders,
tu cals merces l'en refers?

Tal que lai dreitz mos huoills on bat la mar,
el cors es fis e doutz e francs e clars
vas celliei on jois s'abricha
loing d'avol pretz e d'engan,
e de mi qe·n vauc pensan
per qe·n magrezisc e·n sec,
volven de tort en travers
plus abronquitz d'un covers.

E cuidatz setz m'enuoi ni dejunars
ni·m tenga dan no·n fai c'us doutz penssars
m'aduria ab una nicha
san e let al cap d'un an.
fol, c'as dig? pauc t'en creiran
de so c'anc vers non parec;
si fara si lo·il enquers
mos Lignaure lai part Lers.

Joios qui per bon eders
no s'alegra, fols es mers.

XX

Monaci, col. 55.

Si·m sentis fizels amics
per ver encusara amor,
mas er m·en lais per paor
qe·m dobles l'anta e·l destrics;
mais aisso puosc dir ses dan,
c'anc d'engan ni de no fe
no·m membret, puois amei be;
anz n'ai sofertz de grans mals,
c'aissi s'aven als leials.

E si non grana l'espics
si cum pareis a la flor,
cujatz que plass' al seignor?
e par que consir de l'an
en avan, car sap e ve
que sos afars no·ill ave;
q'ieu vi c'us jorns ferials
m'era mieller c'us nadals.

E vi ja mentr' era rics
segon lo temps qu'era cor,
q'ieu·m tenia a desonor
mainz plaitz don er sui abrics;
c'um vencutz, sofrire que blan,
sofert tan qe pieitz l'en ve
so que plus li desconve,
qe segon qe·l era egals,
l'amors era ab mi cabals.

Aujatz, joves ni antics,
puois en sa baillia cor
tri de dos mals lo major,
non faria·l reis Lodoycs.
deu hom ben doncs rire d'aman

qui l'afan d'amor soste
e no·l sap loignar de se,
puois ve que li retz venals
es doncs dans d'amor aitals.

Era·us semblara prezics
mos chans; mas si Dieu ador,
trop a non ui amador
cui meins noca anta ni trics;
mas per miells assire mon chan
vau cercan bos motz en fre
que son tuit cargat e ple
d'us estrains sens naturals;
mas non sabon tuich de cals.

E sitot s'enfeing enics
per espaventar los lor,
si plans valors no·i acor,
pauc i val precs ni chastics;
deu·s om doncs aucire prejan?
dreig n'ai gran qu'ieu sai e cre,
mas jes non o dic per re,
q'alz verais amics corals
no·n vai enan lor captals.

XXI

Monaci, col. 56 and 51.

Per la dolor e per l'ira qu'en Girautz de Borneil ac de la mort del rei Richart d'Engleterra, e per l'engan que l'a fait la sua dompna n'Alamanda, si s'era laissatz de chantar e de trobar e de solatz. Mas en Ramons Bernatz de Rovigna qu'era trop valens hom de Gascoingna e trop sos amics, com qui el clamava se Sobretotz, lo preget e volc qu'el chantes e fos gais, don el fetz aquesta chanso que diz: Si per mon Sobretotz no fos.

Si per mon Sobretotz no fos
que·m ditz qu'ieu chant e sia gays,
ja·l suaus temps, quan l'erba nays,
ni pratz ni rams ni bosc ni flors,
ni durs senhers ni van' amors
no·m pogram metre en eslays:
mas d'aisso·m tenc ab lui
que, pos joys falh e fui,
merma pretz e barnatz,
e pois las poestatz
s'estraigneron de jay,
de quan que·l piegers fay
no fon per mi lauzatz;
qu'aissi·m suy cosseillatz,
que nul ric non envey
que trop mal senhorey.

Selha vetz era·l segles bos
quan per tot aondava jays,
e selh grazitz on n'era·l mays,
e pretz s'aveni' ab ricors;
ar appell'om pros lo pejors
e sobrier selh que pieitz s'irais;
e selh que mais adui
cum que·s pot de l'autrui,
sera plus envejatz.
de que·m tenh per forsatz,
qu'om d'avol plait savay
cuelha bon pretz veray
don degr' esser blasmatz,
e vos, quar non pessatz
si·s tanh qu'om pretz autrey
a sel que lag feuney.

Mal fon capdelada razos
des qu'om tenc per pros los savays,

e·ls francs e·ls cortes e·ls verays
razonet hom per sordejors,
e moc la colpa dels aussors
quant devers brezillet ni frays,
qu'eras no sai per cui
tol hom l'onor selui
que n'era adreitz cazatz;
e si·ls encoreillatz
diran que ben estay;
mas selh qu'ieu no diray,
sera trop miells armatz;
e pueis si·us embarjatz
de pretz ni de domney,
mens avetz el conrey.

Ieu vi qu'om prezava chansons
e que plasia tresc' e lays,
mas eras vei pus que hom s'estrays
de solatz ni de fagz gensors,
ni l'afars dels fis amadors
se viret de dreit en biays,
que totz devers defui;
que ja s'om se deblui
las carns ni·ls vis ni·ls blatz,
e se l'acompagnatz
a pretz non o tenray
ni crezutz non seray;
mas no·m segra·l peccatz,
que lai val pauc rictatz
qui la men' a desrey,
ni dreg non sec ni ley.

Er aug del rey qu'era plus pros
e plus valens en totz assays
de totz selhs que vianda pays,
que sobret mejans e majors,

e crec sos pretz e sas honors
  e non temia afan ni fays;
      que si lo planhon dui,
      lo ters lor o destrui;
      que·m par mal ensenhatz,
      qu'ieu non cug qu'anc fos natz,
      de Karlemagn' en say,
      reys per tant bel essay
      mantengutz e prezatz;
      mas ja leu non crezatz
      qu'afars tant mal estey
      qu'esems lo plaignon trey.

E que val doncs bella faissos
  ni grans poders qu'aissi s'abays?
  e ja passava part Roays
lo noms e·l pretz e la paors,
entrels pagans galiadors
  qu'anc us sols areire no·ls trays;
      per que falh qui·s desdui,
      pus aissi leu s'esdui
      so qu'om plus vol ni·l platz,
      de qu'ieu tenc per grevatz
      selhs que mais podon say,
      si non adobon lay;
      quan camjaran rictatz,
      qu'ajan qualque solatz
      de lur gran galaubey
      denant lo major rey.

Que·l trefas segles envejos
  dona piegz, s'elh que plus s'atrays
  non a suenh mas que·l cors s'engrays,
e fassa cum que·s pot son cors,
e l'arma pert ses lo socors
  de lui cui sos covens a frays;

qu'om tan gen no s'estui
ni no·s serra ni·s clui
de belhs murs dentelhatz,
quan sera lai passatz
al port on no s'eschay,
qu'om merme son esmay
totz non sia enserratz;
per qu'es conseills senatz
qu'om de sai se castey,
que sos tortz de lai no·l grey

XXII

Appel, No. 56.

'Reis glorios, verais lums e clartatz,
Deus poderos, senher, si a vos platz,
al meu companh siatz fizels aiuda,
qu'eu non lo vi, pois la noitz fon venguda;
et ades sera l'alba.'

'Bel companho, si dormetz o veillatz,
non dormatz plus, suau vos ressidatz,
qu'en orien vei l'estela creguda
qu'amena·l iorn, qu'eu l'ai ben coneguda;
et ades sera l'alba.'

'Bel companho, en chantan vos apel;
non dormatz plus, qu'eu aug chantar l'auzel,
que vai queren lo iorn per lo boscatge;
et ai paor que·l gilos vos assatge;
et ades sera l'alba.'

'Bel companho, issetz al fenestrel
et regardatz las estelas del cel;
conoisseretz si·us soi fizels messatge.
Si non o faitz, vostres n'er lo dampnatge;
et ades sera l'alba.'

'Bel companho, pos me parti de vos,
eu no·m dormi ni·m moc de genolhos,
anz preguei Dieu, lo filh Santa Maria,
que·us mi rendes per leial companhia;
et ades sera l'alba.'

'Bel companho, la foras als peiros
mi preiavatz qu'eu no fos dormilhos,
enans veilles tota noit tro al dia;
ara no·us platz mos chans ni ma paria;
et ades sera l'alba.' —

'"Bel dos companh, tan soi en ric soiorn
qu'eu no volgra mais fos alba ni iorn,
car la gensor que anc nasques de maire,
tenc e abras, per qu'eu non prezi gaire
lo fol gelos ni l'alba."'

ARNAUT DANIEL.

XXIII

Parnasse Occitanien, p. 253. *U. A. Canello, pp.* 5, 9.

Arnautz Daniels si fo d'aquella encontrada don fo Arnautz de Maruoill, del evescat de Peiregos, d'un chastel que a nom Ribairac, e fo gentils hom. Et amparet ben letras e deleitet se en trobar en caras rimas, per que las soas chanssos non son leus ad entendre ni ad aprendre. Et amet una auta dompna de Guascoigna, moiller d'en Guillem de Bouvila; mas non fo crezut que anc la dompna li fezes plazer en dreich d'amor: per que el ditz

Ieu sui Arnautz qu'amas l'aura
E catz la lebre ab lo bou
E nadi contra suberna.

Lonc temps estet en aquela amor, e·n fes motas bonas chanssos. Et el era mot avinens homs et cortes.

E fon aventura qu'el fon en la cort del rey Richart d'Englaterra; et estant en la cort, us autres joglars escomes lo com el trobava en pus caras rimas que el. Arnautz tenc so ad esquern, e feron messios cascun de son palafre que no fera, en poder del rey. E·l reis enclaus cascun en una cambra, e·n Arnautz, de fasti qu'en ac, non ac poder que lasses un mot ab autre. Lo joglar fes son cantar leu e tost. E els non avian mas .x. jorns d'espazi, e devia·s jutjar per lo rey; a cap de .v. jorns, lo joglar demandet a·n Arnaut si avia fag: e·n Arnautz respos que oc, passat a .III. jorns; e no·n avia pessat. E·l joglar cantava tota nueg sa chansso per so que be la saubes; e·n Arnautz pesset co·l traisses isquern: tan que venc una nueg el joglar la cantava, e·n Arnautz la va tota arretener e·l so. E can foron denan lo rey, n·Arnautz dis que volia retraire sa chansso; e comenset mot be la chansso que·l joglar avia facha. E·l joglar, can l'auzic, gardet lo en la cara, e dis qu'el l'avia facha. E·l reis dis co·s podia far. E·l joglar preguet al rey qu'el ne saubes lo ver, e·l reis demandet a·n Arnaut com era estat, e·n Arnautz comtet li tot com era estat. E·l reis ac ne gran gaug e tenc so tot a gran esquern. E foro aquitiast los gatges e a cascu fes donar bels dos, e fo donatz lo cantar a·n Arnaut Daniel, que di, Anc ieu non l'ac, mas ella m'a.

XXIV

Appel, Chrest., No. 25.

L'aur' amara fa·ls bruels brancutz
clarzir que·l dous' espeys' ab fuelhs,
e·ls letz becs dels auzels ramencx
te balbs e mutz, pars e non-pars.
per qu'ieu m'esfortz de far e dir plazers
a manhs? per ley qui m'a virat bas d'aut,
don tem morir, si·ls afans no·m asoma.

Tan fo clara ma prima lutz
d'eslir lieys, don cre·l cors los huelhs,
non pretz necx mans dos angovencs
d'autra. s'eslutz rars mos preyars,
pero deportz m'es e d'auzir volers
bos motz ses grey de lieys don tan m'azaut
qu'al sieu servir suy del pe tro qu'al coma.

Amors, guara! suy be vengutz?
qu'auzir tem far, si·m dezacuelhs,
tals detz pecx que t'es mielhs que·t tren
qu'ieu suy fis drutz cars e non vars,
ma·l cors ferms fortz me fai suffrir mans ver
qu'ab tot lo ney m'agr' obs us bays al caut
cor refrezir, que no y val autra goma.

Si m'ampara silh que·m . . utz
d'aizir si qu'es de pretz capduelhs,
dels quetz precx qu'ai dedins a rencx
l'er fort rendutz clars mos pensars:
qu'ieu fora mortz mas fa·m suffrir l'espers,
que·lh prec que·m brey, qu'aisso·m te let e bau
que d'als iauzir no·m val ioys una poma.

Doussa car'a totz ayps volgutz,
sofrir m'er per vos manhs orguelhs,
quar etz decx de totz mos fadencx,
don ai manhs brutz pars e guabars
de vos no·m tortz ni·m fay partir avers,
c'anc non amey ren tant ab menhs d'ufaut,
anz vos dezir plus que Dieu silh de Doma.

Ara·t para, chans e condutz,
formir al rey que t'er escuelhs,
quar pretz secx say, lay es doblencx
e mantengutz dars e maniars.

de ioy la·t portz. son anel mir si·l ders,
qu'anc non estey iorn d'Arago que·l saut
no y volgues ir, mas say m'an clamat: roma!

Faitz es l'acortz qu'el cor remir totz sers
lieys, cuy dompney ses parsonier Arnaut,
qu'en autr' albir n'es fort m'entent' a soma.

XXV

Appel, No. 26.

Lo ferm voler qu'el cor m'intra
no·m pot ges becx escoyssendre ni ongla
de lauzengier, qui pert per mal dir s'arma;
e car no l'aus batr' ab ram ni ab veria,
sivals a frau, lai on non aurai oncle,
iauzirai ioy, en vergier o dins cambra.

Quan me sove de la cambra
on a mon dan sai que nulhs hom non intra,
ans me son tug plus que fraire ni oncle,
non ai membre no·m fremisca, neis l'ongla,
aissi cum fai l'efans denan la veria:
tal paor ai no·l sia trop de l'arma.

Del cors l'i fos, non de l'arma,
e cossentis m'a celat dins sa cambra!
que plus mi nafra·l cor que colps de veria,
car lo sieus sers lai on ilh es non intra.
de lieys serai aissi cum carns et ongla,
e non creirai castic d'amic ni d'oncle.

Anc la seror de mon oncle
non amiei plus ni tan, per aquest' arma!
qu'aitan vezis cum es lo detz de l'ongla,
s'a lieys plagues, volgr' esser de sa cambra.
de me pot far l'amors, qu'ins el cor m'intra,
mielhs a son vol qu'om fortz de frevol veria.

Pus floric la seca veria
ni d'en Adam foron nebot ni oncle,
tan fin' amors cum selha qu'el cor m'intra,
non cug qu'anc fos en cors, ni es en arma.
on qu'ilh estey, fors en plass' o dins cambra,
mos cors no·s part de lieys tan cum ten l'on

Qu'aissi s'enpren e s'enongla
mos cors en lieys cum l'escors' en la veria,
qu'ilh m'es de ioy tors e palais e cambra,
e non am tan fraire, paren ni oncle,
qu'en paradis n'aura doble ioy m'arma,
si ia nulhs hom per ben amar lai intra.

Arnautz tramet son cantar d'ongl' e d'oncle
ab grat de lieys que de sa veri' a l'arma,
son Dezirat, qu'a pretz dins cambra intra.

XXVI

Canello, No. 17.

Si·m fos Amors de joi donar tant larga
cum ieu vas lieis d'aver fin cor e franc,
ja per gran ben no·m calgra far embarc,
qu'er am tant aut que·l pes mi poia e·m tomba
mas quand m'albir cum es de pretz al som
mout m'en am mais car anc l'ausiei voler,
c'aras sai ieu que mos cors e mos sens
mi farant far lor grat rica conquesta.

Pero s'ieu fatz lonc esper no m'embarga,
qu'en tant ric luoc me sui mes e m'estanc
c'ab sos bels digz mi tengra de joi larc,
e segrai tant qu'om mi port a la tomba,
qu'ieu non sui ges cel que lais aur per plom;
e pois en lieis no·s taing c'om ren esmer
tant li serai fis et obediens
tro de s'amor, si·l platz, baisan m'envesta.

Us bons respieitz mi reven e·m descarga
d'un doutz desir don mi dolon li flanc,
car en patz prenc l'afan e·l sofr' e·l parc
pois de beutat son las autras en comba,
que la gensser par c'aia pres un tom
plus bas de liei, qui la ve, et es ver;
que tuig bon aip, pretz e sabers e sens
reingnon ab liei, c'us no·n es meins ni·n resta.

E pois tant val, no·us cujetz que s'esparga
mos ferms volers ni qu'eisforc ni qu'eisbranc
car eu no sui sieus ni mieus si m'en parc,
per cel Seignor que·is mostret en colomba:
qu'el mon non ha home de negun nom
tant desires gran benanansa aver
cum ieu fatz lieis, e tenc a noncalens
los enoios cui dans d'Amor es festa.

Na Mieills-de-ben, ja no·m siatz avarga,
qu'en vostr' amor me trobaretz tot blanc,
qu'ieu non ai cor ni poder que·m descarc
del ferm voler que non hieis de retomba;
que, quand m'esveill ni clau los huoills de som,
a vos m'autrei, quan leu ni vau jazer;
e no·us cujetz que·is merme mos talens,
non fara jes, qu'ara·l sent en la testa.

Fals lausengier, fuocs las lengas vos arga
e que perdatz ams los huoills de mal cranc,
que per vos son estraich cavail e marc,
amor toletz c'ab pauc del tot non tomba;
confonda·us Dieus que ja non sapchatz com,
que·us fatz als drutz maldire e vil tener;
malastres es que·us ten, desconoissens,
que peior etz qui plus vos amonesta.

Arnautz a faitz e fara loncs atens,
qu'atenden fai pros hom rica conquesta.

XXVII

Canello, No. 15.

Sols sui qui sai lo sobreafan que·m sortz
al cor d'amor sofren per sobramar,
car mos volers es tant ferms et entiers
c'anc no s'esduis de celliei ni s'estors
cui encubic al prim vezer e puois:
qu'ades ses lieis dic a lieis cochos motz,
pois quan la vei non sai, tant l'ai, que dire.

D'autras vezer sui secs e d'auzir sortz,
qu'en sola lieis vei et aug et esgar;
e jes d'aisso no·ill sui fals plazentiers
que mais la vol non ditz la boca·l cors;
qu'eu no vau tant chams, vauz ni plans ni pu
qu'en un sol cors trob aissi bos aips totz:
qu'en lieis los volc Dieus triar et assire.

Ben ai estat a maintas bonas cortz,
mas sai ab lieis trob pro mais que lauzar
mesura e sen et autres bos mestiers,
beutat, joven, bos faitz e bels demors.
gen l'enseignet Cortesia e la duois,
tant a de si totz faitz desplazens rotz
de lieis no cre rens de ben si adire.

Nuills jauzimens no·m fora breus ni cortz
de lieis cui prec qu'o vuoilla devinar,
que ja per mi non o sabra estiers
si·l cors ses dirs no·s presenta de fors;
que jes Rozers per aiga que l'engrois
non a tal briu c'al cor plus larga dotz
no·m fassa estanc d'amor, quand la remire.

Jois e solatz d'autra·m par fals e bortz,
c'una de pretz ab lieis no·is pot egar,

que·l sieus solatz es dels autres sobriers.
ai si no l'ai ! Las ! Tant mal m'a comors !
pero l'afans m'es deportz, ris e jois
car en pensan sui de lieis lecs e glotz :
ai Dieus, si ja·n serai estiers jauzire !

Anc mais, so·us pliu, no·m plac tant treps ni bortz
ni res al cor tant de joi no·m poc dar
cum fetz aquel don anc feinz lausengiers
no s'esbrugic qu'a mi solses tresors . . . .
dic trop ? Eu non, sol lieis non sia enois.
bella, per dieu, lo parlar e la votz
vuoill perdre enans que diga ren que·us tire.

Ma chansos prec que no·us sia enois,
car si voletz grazir lo son e·ls motz
pauc preza Arnautz cui que plassa o que tire.

FOLQUET DE MARSELHA.

XXVIII

Monaci, col. 50.

Folquetz de Marselha si fo de Marselha, fils d'un mercaier que fo de Genova, et ac nom sier Amfos ; e quant lo ire moric, si·l laisset molt ric d'aver. Et el entendet en etz et en valor, e mes se a servir als valens barons et als lens omes et a brigar com lor et a dar et a servir et a venir anar. E fort fo grazitz et onratz per lo rei Richart e per compte Raimon de Tolosa e per en Baral, lo seu seignor Marselha. Molt trobava ben et molt fo avinenz om de persona ; et entendet se en la moiller del sieu seignor en ral, e pregava la e fasia sas chansos d'ella. Mas anc per :cs ni per chansos no i poc trobar merce qu'ella li fezes ill ben en dreit d'amor ; per que totz temps se plaing mor en sas chansos. E avenc si que la domna moric et Barals lo maritz d'ella e·l seigner de lui, que tant li fasia

d'onor, e·l bons reis Richartz, e·l bons coms Raimons d Tolosa, e·l reis Amfos d'Arago; don el per tristesa de la so domna e dels princes que vos ai ditz, abandonet lo mon e s'en rendet a l'orde de Cistel cum sa muiller e cum dos fill qu'el avia. E si fo faitz abas d'una richa abadia qu'es e Proensa, que a nom lo Torondet: e puois el lo fait evesques de Tolosa e lai el moric.

XXIX

P. Meyer, Recueil, ii. *p.* 87.

Vers Dieus, el vostre nom e de sancta Maria
m'esvelharai hueimai, pus l'estela del dia
ven daus Jerusalem, que m'ensenha qu'ieu dia:
estatz sus e levatz,
senhor que Dieu amatz,
que·l jorn es aprosmatz
e la nuech ten sa via,
e sia·n Dieus lauzatz
per nos et adoratz;
e·l preguem que·ns don patz
a tota nostra via.
la nuech vai e·l jorns ve
ab clar cel e sere,
e l'alba no·s rete,
ans ven bel' e complia.

Senher Dieus que nasques de la Verge Maria
per nos garir de mort e per restaurar via.
e per destruir' enfern que·l diables tenia,
e fos en crotz levatz,
d'espinas coronatz,
e de fel abeuratz,
senher, merce vos cria
aquest pobles onratz,

que·lh vostra pietatz
lor perdon lor peccatz;
amen, Dieus, aissi sia.
la nuech vai e·l jorns ve, etc.

Qui no sap Dieu pregar, obs es que o aprenda,
et auja qu'ieu dirai, et escot et entenda:
Dieus, que comensamens es de tota fazenda,
laus vos ren e merce
del be que·m faitz ancse
. . . . . ce
e prec, senher, que·us prenda
gran pietat de me,
que no·m truep ni·m malme
ni m'engane de re
diables, ni·m surprenda.
la nuech vai e·l jorns ve, etc.

Dieus, donatz mi saber e sen ab qu'ieu aprenda
vostres sanhs mandamens e·ls auja e·ls entenda,
e·l vostra pietatz que·m guerisc' e·m defenda
d'aquest segle terre
que no·m trabuc ab se;
car ie·us ador e·us cre,
senher, e·us fauc ufrenda
de me e de ma fe,
qu'aissi·s tanh e·s cove.
per so vos crit merce
e de mos tortz esmenda.
la nuech vai e·l jorns ve, etc.

Aquel glorios Dieus que son cors det a venda
per totz nos a salvar, prec qu'entre nos estenda
lo sieu Sant Esperit, que de mal nos defenda;
e d'aitan nos estre
josta los sieus nos me
lai sus on si capte

e·ns meta dins sa tenda.
la nuech vai e·l jorns ve
ab clar cel e sere,
e l'alba no·s rete,
ans ven bel' e complida.

XXX

Crescini, p. 49.

Tant m'abellis l'amoros pessamens,
que s'es vengutz e mon fin cor assire,
per qe no i pot nuills autre pens caber,
ni mais negus no m'es doutz ni plazens,
c'adoncs viu sas qand m'aucio·ill cossire,
e fin' amors alevia mo martire
qe·m promet joi mas trop lo·m dona len,
c'ab bel semblan m'a tirat longamen.

Ben sai que tot qant fatz es dreitz niens;
e q'en puosc als, s'amors mi vol aucire?
q'a escien m'a donat tal voler,
qe ja non er vencutz ni recrezens:
vencutz si er, q'aucir m'ant li sospire
tot soavet, pois de lieis, cui desire,
non ai socors ni d'aillor no l'aten,
ni d'autr' amor non puosc aver talen.

Bona dompna, si·us platz, siatz sufrens
del ben q'ie·us vuoill q'ieu sui del mal sufrire,
e pois lo mals no·m poira dan tener,
anz m'er semblan qe·l partam egalmen;
e s'a vos platz q'en autra part me vire,
ostatz de vos las beutatz e·l doutz rire
e·l bel semblan, que m'afollis mon sen:
pois partir m'ai de vos, mon escien.

A totz jorns m'etz plus bell' e plus plazens,
  per q'ieu vuoill mal als huoills ab qe'us remire,
    car a mon pro no'us poirian vezer,
et a mon dan vezo'us trop sotilmen:
  mos dans non es, so sai, mas no'm n'azire,
  anz es mos pros, dompna; per q'ieu m'albire,
si m'aucietz, que no'us estara gen,
car lo mieus dans vostres er eissamen.

Per so, dompna, no'us am saviamens,
  c'a vos sui fis et a mos ops trahire,
    e'us cuig prendre e mi non puosc aver,
e'us pens nozer et a mi sui nozens;
  per so no'us aus mon dan mostrar ni dire,
  mas a l'esgar podetz mon cor devire:
ar lo'us cuich dir et aras m'en repen,
e port els huoills vergoign' et ardimen.

Trop vos am mais, dompna, q'ieu no'us sai dire,
  e car anc jorn aic d'autr' amor desire
no m'en penet, anz vos am per un cen,
car ai proat l'autrui chaptenemen.

Vas Nems t'en vai, chanssos, qi qei's n'azire,
  car gaug n'auran, segon lo mieu albire,
las tres dompnas, a cui eu te prezen,
car ellas tres valon ben d'autras cen.

XXXI

Mahn, Werke, i. *pp.* 315 *and* 326.

Quan lo bos reis Anfos de Castela fo estatz descofitz per lo rey de Marroc, lo qual era apelatz Miramamoli, e li ac touta Calatrava e Salvaterra, e'l castel de Toninas, si fon grans dolors e grans tristeza per tota Espanha, e per totas las bonas gens que o auziro, per so que la crestiantatz era estada desonrada; e per lo gran dan que'l bos reis era

estatz descofitz, et avia perdudas de las soas terras: e soven intravan las gens del Miramamoli el regisme del rei n'Anfos, et i fazian gran dan. Lo bos reis Anfos mandet sos messatges al papa, que·l degues far socorre als baros de Fransa e d'Englaterra, et al rei d'Arago, et al comte de Toloza. E·n Folquetz de Marselha era molt amicx del rei de Castela, e no s'era encaras rendutz en l'orde de Sistel; si fes una prezicansa per confortar los baros e la bona gen que deguesson socorre al bon rei de Castela, mostran la honor que lur seria lo secors que farian al rei e·l perdon que ill n'aurian de dieu; e comensa aysi: Huemais no i conosc razo.

Huemais no i conosc razo
ab que nos poscam cobrir,
si ja dieu volem servir,
pos tant enquer nostre pro
que son dan en volc sufrir;
que·l sepulcre perdem premeiramen,
et ar suefre qu'Espanha·s vai perden
per so quar lai trobavon ochaizo;
mas sai sivals no temem mar ni ven;
las! cum nos pot plus fort aver somos,
si doncx no fos tornatz morir per nos!

De si mezeis nos fes do,
quan venc nostres tortz deslir;
e fes so sai a grazir,
quan si·ns det per rezemso:
doncx qui vol viure ab morir
er don per dieu sa vid' e la y prezen,
qu'el la donet e la rendet moren,
c'atressi deu hom morir no sap quo.
ai! quant mal viu qui non a espaven!
que·l nostre viures, don em cobeitos,
sabem qu'es mals, et aquel morir bos.

Auiatz en qual error so
las gens, ni que poiran dir,
que·l cors qu'om no pot gandir
de mort, per aver que y do,
vol quecx gardar e blandir;
e de l'arma non a nulh espaven
qu'om pot gardar de mort e de turmen:
pens quecx de cor s'ieu dig vertat o no,
e pueys aura d'anar melhor talen;
e ja no y gart paubreira nuls hom pros,
sol que comens, que dieus es piatos.

Cor sivals pot aver pro,
d'aitan pot quecx s'en garnir,
que l'als pot dieus totz complir
e nostre reys d'Arago;
qu'ieu no cre saubes falhir
a nulh que y an' ab bon cor e valen,
tan pauc vezem que falh' a l'autra gen;
non deu ges far a dieu peiurazo,
que·lh l'onrara, si·lh li fai onramen;
qu'ogan si·s vol n'er coronatz sa jos,
o sus el cel; l'us no ilh falh d'aquestz dos.

E non pretz folha razo
lo reys castellas, ni·s vir
per perdre, ans deu grazir
a dieu, que·lh mostr' e·l somo
qu'en lui se vol enantir,
et autr' esfortz ses dieu torn a nien;
c'aissi valra son ric pretz per un cen,
si acuelh dieu hueimais per companho,
qu'elh no vol re mas reconoyssemen:
sol que vas dieu non sia ergulhos,
mout er sos pretz onratz e cabalos.

Vida e pretz, qu'om ve de folha gen,
on plus aut son, cazon leugeiramen:
  bastiscam doncs en ferma peazo
el pretz que i·s ten, quan l'autre vai cazen;
  que totz sos pretz, sos gaugz e sos laus fos
  en pessar fort, tant a dieus fait per nos.

Bels Azimans, dieus vezen que·us aten,
qu'enaissi·us vol gazanhar francamen,
  qu'onrat vos te tant que a mi sap bo;
no·l fassatz doncx camjar son bon talen,
  anz camjatz vos; que mais val per un dos
  qu'om s'afranha ans que fortz caia jos.

XXXII

P. Meyer, Recueil, ii. *p.* 84.

Sitot me soi a tart aperceubutz,
  aisi com cel qu'a tot perdut, e jura
  que mais non joc, a gran bonaventura
m'o dei tener car me soi conogutz
del gran engan c'Amors ves mi fazia:
c'ab bel semblan m'a tengut en fadia
  mas de detz ans, a lei de mal deutor
c'ades promet mas ren non pagaria.

C'ab bel semblan que fals' Amors adutz
  s'atrais vas leis fols amanz e s'atura,
  co·l parpaillols c'a tan fola natura
que·s fer el foc per la clartat que lutz;
mas eu m'en part e segrai autra via,
sos mal pagatz, qu'estiers no m'en partria
  e segrai l'aip de tot bon sofridor:
com plus s'irais e plus fort s'umelia.

Pero no·s cuch, si ben soi irascutz
ni fas de leis en chantan ma rancura,
ja·l diga ren que sia outra mesura;
mas ben sapcha c'a sos ops soi perdutz.
c'anc sobre fre no·m volc menar un dia,
anz mi fetz far mon poder tota via;
et anc sempre cavals de gran valor
qui·l biorda trop soven coil feunia.

Fels for' eu ben, mas soi m'en retengutz,
car qui ab plus fort de si·s desmesura
fai gran foldat, e neis en aventura
es de son par, qu'esser non pot vencutz;
e de plus frevol de si es vilania.
per c'anc no·m plac ni·m platz sobransaria.
pero en sen deu hom gardar honor,
car sen aunit non pretz plus que follia.

Per so, Amors, me soi eu recrezutz
de vos servir, que mais no n'aurai cura,
c'aisi com mais prez' om laida peintura
de loing no fai cant es de pres vengutz,
prezav' eu vos mais cant no·us conoissia;
e s'anc vos volc, mais n'aic qu'er no volria,
c'aisi m'es pres com al fol queredor
que dis c'aurs fos tot cant el tocaria.

Bels Azimans, s'amors vos destreinia,
vos ni Totz temps, eu vos conseillaria:
sol vos membres quant eu n'ai de dolor
ni cant de ben ja mais no·us en calria.

En Plus-leial, s'ab los oils vos vezia
aisi com faz ab lo cor tota via,
so qu'eu ai dich poiri' aver valor,
qu'e·us quier conseill e conseill vos daria.

AIMERIC DE BELENOI.

XXXIII

Monaci, col. 57.

N'Aimerics de Belenoi si fo de Bordales, d'un castel que a nom l'Esparra, neps de maestre Peire de Corbiac. Clercs fo, mas pois si fez joglars; e trobet bonas chansos e bellas et avinens d'una domna de Gascoigna, que avia nom Gentils de Rius, e per leis estet long temps en aquella encontrada; pois s'en anet en Cataloigna et estet lai entro qu'el moric.

XXXIV

Monaci, col. 57.

Nuills hom non pot complir adrechamen
so q'a en cor, si tot quan el eis fai
no·il sembla pauc ni ama ab cor verai,
puois que cuja amar tant finamen
c'aitals cujars descreis e l'autre enanssa;
mas eu non am jes per aital semblanssa,
anz jur per lieis q'ieu teing al cor plus car,
cum plus l'am fort la cuig petit amar.

Petit l'am eu, segon so q'ieu enten,
c'onor ni be mas tant qant l'am non ai
e s'ieu l'ames tant cum a lieis s'eschai,
en fora reis d'amor e de joven
e de rics faitz; mas hom non ha honransa
par al sieu pretz; pero tant greu pesanssa
n'ai e mon cor, car los faitz non puosc far,
qe·ls mals q'ieu trac degra per faitz comtar.

C'aicel qui vol e non pot per un cen
trai pejor mal que cel qui pot e fai;
car lo poders apodera l'esglai,
q'el tol als rics l'amoros pessamen.
mas cill en cui ai tota m'esperanssa,

val tant qu'il sap ab tant fina acordanssa
conquerre pretz e si eissa gardar
q'anc pauc ni trop no fetz de nuill affar.

Quand e mon cor remir son bel cors gen,
lo douz pensars m'abellis tant e·m plai
c'ab joi languisc, e car eu no l'am mai,
muor de desir on plus l'am coralmen;
que tant volgra qe·m cregues s'amistansa
tro q'ieu moris o qu'il n'agues piatanssa.
qe·l jois d'amor, qan dompna·l vol donar,
non pot mais tant qant hom l'ama pojar.

Ni·l dons non val a cellui qui lo pren
ren mas aitan qant s'en dona de jai;
doncs si·s pensa mi donz lo joi q'aurai
del sieu ric don, si 'n lieis merces dissen,
q'estiers non ai de ren nuilla fianssa,
ill e merces farant bona acordanssa;
car merces fai ric dur cor acordar
ab leial cor vencut per sobramar.

Vas la bella n' Elionor t'enansa,
Chansos, q'en lieis pren bos pretz meilluransa;
qu'ieu la tramet a lieis per meillurar;
e si ta dis, poiras segur anar;
e si·s dona nuill regart al passar
el nom de foill vai e no·t cal doptar.

XXXV

Parn. Occ., p. 204.

Pos lo gai temps de pascor
renovel' e ve
vestit de folh e de flor,
cantarai de se;
qu'atressi s'es mos pessatz
de fin joi renovelatz;

quar mos sobransiers volers,
a cui no platz vils plazers,
a trobat a son talen
domna de cor e de sen,
orgolhosa et humil,
de captenemen gentil.

Amar me fai ad honor
mo fin cor ancse,
ses blasmes e ses folor
d'autrui e de me.
qu'anc no m'abelis beutatz,
ni paratge ni rictatz,
si no i fos sens e sabers,
que fan far e dir plazers,
e gardar de fallimen
domn' e cel qu'a liei·s enten:
et ai cor tan senhoril
qu'en autr'amor no m'apil.

Mas qui vol d'entendedor
proar s'ama be,
guart so sen e sa valor
e cossi·s capte,
que s'es ben enamoratz,
li fag e·l ditz e·l solatz
seran plus ric que·l devers.
qu'amors non es mas plazers,
e tug bel captenemen
movon d'amar leialmen:
mas ieu no trob entre mil
un qu'e los sieus fagz no guil.

Qui vol apenre d'amor,
amar li cove,
que ja per essenhador
no·n apenra re.

que fin' amor, so sapchatz,
non es als mas voluntatz
qu'adutz ins el cor vezers,
don la rete bels plazers,
e viu de dous pessamen:
per q'usquecs am' et enten
en aut loc o en sotil,
ves que s'a ric cor o vil.

Mas tant a fina valor
cella que·m mante,
que no tem lauzenjador
ni fals digz so cre.
que'l sieu gen cors, ric, prezatz,
complitz de totas beutatz,
conois messonjas e vers,
per que no tem far plazers
qu'ab sen soana e pren;
e jutja tan leialmen
que'l palais ten per cortil,
tan son siei fag agradil.

Ni ieu plus no vau queren
terra ni baro ni gen:
tug autre fag mi son vil,
tan son li vostre gentil.

XXXVI

Appel, No. 30.

Al prim pres dels breus iorns braus,
quan branda·ls bruelhs l'aura brava,
e·l branc e·l brondelh son nut
pel brun temps sec que·ls desnuda,
per us brus braus [illegible] de cor
trobadors a bric coratge

fauc breus menutz motz cortes
lassatz ab rima corteza,
qu'ieu ai subtil sen fin ferm
per lieys, don non ai fermansa.

E si·m sentis lo cor ferm
que·l plagues, be·l fauc fermansa,
ia mos chantars tritz ni braus
non fos ni de razon brava;
mas tan mi ten de ioy nut
cylh, que·m don Dieus tener nuda,
qu'a penas pens e mon cor
nulh ioy, tant ai trist coratge,
quar del sieu bel cors cortes
no·m fai amistat corteza.

Be·m tenc per nesci cortes,
quar ieu de la plus corteza
en aitals motz dir m'aferm;
domna, veus m'aissi fermansa:
pel sobretalan qu'es braus
e quar ma voluntatz brava
m'a fag falhir, tot desnut
ab la vostra veria nuda
m'em batetz lo cors e·l cor,
tan qu'ieu aia ferm coratge.

Als non dezir e mon cor
mas que Dieus vos do coratge,
qu'alcun belh semblan cortes,
don' avinens e corteza,
mi fezessetz ab cor ferm,
qu'en autra non ai fermansa,
e no·m fos vostre cors braus,
domn' humils, lai on tanh brava,
ab cor de totz mals aips nut,
la genser qu'anc nasques nuda.

AIMERIC DE PEGULHAN.

XXXVII

Parn. Occ., p. 169.

N'Aimerics de Pegulha fon de Toloza, fils d'un borzes qu'era mercadiers de draps. Et apres cansos e sirventes; mas mot mal cantava. E enamoret se d'una borzeza sa vezina, et aquela amors li mostret trobar, e fes de lieis mantas bonas cansos. Mas lo maritz se mesclet ab lui et fes li desonor: e·n Aimerics s'en venget, qu'el lo ferit ab una espaza per mieg lo cap, per que·l convenc a faizir de Toloza. E anet s'en a·n Guillems de Berguedan que l'aculhit; et enanset lui e son trobar en la primieira chanso qu'el avia faita, tan qu'el li donet son palafre e son vestir: e presentet lo al rei n'Anfos de Castella, que·l crec d'aver e d'armas e d'onor. E lai estet lonc temps; pueis s'en venc en Lombardia, on tug li bon home li feron honor: e lai definet en eretgia, segon c'om ditz.

E fon aventura que·l maritz guerit de la nafra e anet a San Jacme. E·n Aimerics saup o e ac voluntat d'intrar en Toloza. E venc s'en al rei e dis li que si plazia volria anar vezer lo marques de Montferrat; e·l rei si·l det bando d'anar e mes lo en armas de totas res. E·n Aimerics dis al rei que passar volia a Toloza, mas regart avia de so qu'el sabia, qu'el rei sabia tot lo fag e vi que la amor de sa dona lo tirava, e det li companha tro Monpeslier. Et el det as entendre tot lo fag als companhos e qu'els li ajudesso, qu'el volia vezer sa dona en forma de malaute; et els responderon qu'els feran tot so que comandaria. E quan foron a Toloza, los compans demanderon l'alberc del borzès, e fon lor ensenhatz. E troberon la dona e disseron li que un cozi del rei de Castella era malautes, que anava en pelerinatge; e que·l plagues que lainz pogues venir. Ella respos que lainz seria servitz et onratz.

E·n Aimerics venc de nueg e·ls companhos colqueron l en un bel lieg. E·l endema n'Aimerics mandet per la dona e la dona venc en la cambra e conoc n'Aimeric e det s grans meravilhas e demandet li com era pogut intrar e Toloza. E el li dis que per s'amor; e comtet li tot lo fa E la dona fes parvent que·l cubris dels draps e baizet l D'aqui enan no sai co fo, mas tan que detz jorns lai est n'Aimerics per occaizo d'esser malautes. E cant s'en pa d'aqui anet s'en al marques, on fon ben aculhit.

XXXVIII

Monaci, col. 58.

Sicum l'albres que per sobrecargar
fraing se mezeis e pert son fruig e se,
ai eu perdut ma bella dompna e me,
e mos engeins se fraing per sobramar.
pero sitot me sui apoderatz,
anc jorn non fi mon dan ad escien,
anceis cuich far tot so que fatz ab sen;
mas er conosc que trop sobra il foudatz.

E non es bon c'om sia trop senatz
que a sazos non sega son talen;
e si no i a de chascun mesclamen,
non es bona sola l'una meitatz.
ben esdeven hom per sobresaber
nescis e·n vai maintas vetz follejan;
per que s'eschai qu'om an en luoc mesclan
sen ab foldat, qu'il·s sap gen retener.

Las, qu'ieu non ai mi mezeis en poder,
anz vau mon dan enqueren e cercan,
e vuoill trop mais perdre e far mon dan
ab vos, dompna, c'ab autra conquerer,

c'ancse cuig far en aquest dan mon pro
e que savis en aquesta follor.
pero a lei de fol fin amador
m'avetz ades, on pieitz mi faitz, plus bo.

Non sai nuill hoc, per qu'ieu des vostre no;
pero soven tornon mei ris en plor,
et eu cum fols ai joi de ma dolor
e de ma mort, quand vei vostra faisso.
co·l basalencs c'ab joi s'anet aucir,
quand el miraill se remiret e·is vi:
tot atressi etz vos míraills a mi,
que m'aucietz, quan vos vei ni·us remir.

E no·us en cal, quan mi vezetz morir,
abanz o faitz de mi tot atressi
cum de l'enfan c'ab un maraboti
fai hom del plor sebrar e departir;
e puois quand es tornatz en alegrier
et hom l'estrai so que·il donet e·il tol,
et el adoncs plora e fai major dol
dos aitans plus que no fetz de primier.

Tiriaca, jes vostre pretz non col
de meillurar, c'uoi valetz mais que hier.

XXXIX

Appel, No. 73.

Ara parra qual seran enveyos
d'aver lo pretz del mon e·l pretz de Dieu,
que be·ls poiran guazanhar ambedos
silh que seran adreitamen romieu
al sepulcre cobrar. las, cal dolor
que Turc aian forsat nostre senhor!

pensem el cor la dezonor mortal,
e de la crotz prendam lo sanh senhal,
e passem lai, que·l ferms e·l conoissens
nos guizara, lo bos pap' Innocens!

Doncs, pus quascus n'es preguatz e somos,
tragua·s enan e senh s'el nom de Dieu,
qu'en la crotz fo mes entre dos lairos,
quan, ses colpa, l'auciron li Iuzieu;
quar, si prezam leialtat ni valor,
son dezeret tenrem a desonor;
mas nos amam e volem so qu'es mal,
e soanam so qu'es bon e que val.
[que·l vieure sai es a totz defalhens;
del murir lai serem totz temps iauzens.]

Non deuria esser hom temeros
de suffrir mort el servizi de Dieu,
qu'elh la suffri el servizi de nos,
don seran sal essems ab Sant Andrieu
silh que·l segran lai vas Monti-Tabor,
per que negus non deu aver paor
el viatge d'aquesta mort carnal;
plus deu temer la mort espirital,
on seran plors et estridors de dens,
que San Matieus o mostr' e n'es guirens.

Avengutz es lo temps e la sazos
on deu esser proat qual temon Dieu,
qu'elh non somo mas los valens e·ls pros;
car silh seran totz temps franchamen sieu
qui seran lai fi e bo sofridor
e afortit e bon combatedor
e franc e larc e cortes e leyal,
e remanran li menut e·l venal,
que dels bos vol Dieus qu'ab bos fagz valens
se salvon lai, et es belhs salvamens.

E si anc Guillems Malespina fon bos
en est segle, ben o mostra en Dieu,
qu'ab los prumiers s'es crozatz voluntos
per socorre·l sant sepulcr' e son fieu,
don an li rey colp' e·l emperador,
quar no fan patz et acort entre lor
per desliurar lo regisme reyal
e·l lum e·l vas e la crotz atretal,
qu'an retengutz li Turc tan longuamens
que sol l'auzirs es us grans marrimens.

Marques de Monferrat, vostr' ansessor
agron lo pretz de Suri' e l'onor,
e vos, senher, vulhatz l'aver aital;
el nom de Dieu vos metetz lo senhal
e passatz lai, que pretz et honramens
vos er el mon, et en Dieu salvamens!

Tot so qu'om fai el segl' es dreitz niens,
si a la fi non l'aonda sos sens.

XL

Bartsch, col. 157.

Domna, per vos estauc en greu turmen.
Senher, que fols faitz, qu'eu grat no·us en sen.
Domna, per dieu ajatz en chauzimen.
Senher, vostres precs i anatz perden.
Bona domna, ja·us am eu finamen.
Senher, et e·us volh peitz qu'a l'autra gen.
Domna, per so n'ai eu lo cor dolen.
Senher, et eu alegre e jauzen.

Domna, ja mor per vos ses nulh confort.
Senher, ben trop n'auretz fag lonc acort.
Domna, ja es ma vida peitz de mort.
Senher, so·m platz, sol qu'e·us non aja tort.

Domna, de vos non ai mas desconort.
Senher, e doncs cujatz qu'e·us am per fort?
Domna, ab un semblan m'agratz estort.
Senher, respeit no·n ajatz ni conort.

Domna, vauc doncs alhors clamar merce.
Senher, anatz de sai : qui vos rete?
Domna, no posc, que vostr' amors me te.
Senes conselh, senher, o fa de me.
Domna, trop mal mi respondetz ancse.
Senher, car peitz vos volh qu'az autra re.
E doncs, Domna, no·m faretz ja nulh be?
Senher, aissi er cum dizetz, so cre.

Amors, gitat m'avetz a no m'en cal.
Amics, per deu no·us en posc far ren al.
Amors, e vos ja meretz de tot mal.
Amics, per so·us en trairai san e sal.
Amors, per que·m fetz chauzir domn' aital?
Amics, eu vos mostrei so que mais val.
Amors, no posc sofrir l'afan coral.
Amics, per so queira·m autre logal.

Amors, en tot quan faitz vos vei falhir.
Amics, a gran tort me voletz laidir.
Amors, e doncs per que·ns voletz partir?
Amics, car greu m'es quan vos vei morir.
Amors, ja no cugetz qu'alhors me vir.
Amics, per so pensatz del ben sofrir.
Amors, sembla·us si ja·n poirai jauzir?
Amics, oc vos, sufren et ab servir.

SORDELLO

XLI

De Lollis. Biography I.

Sordels fo de Mantoana, d'un castel que a nom Got, gentils catanis, e fo avinens hom de la persona, e fo bons

chantaire e bons trobaire, e grans amaires; mas mout fo truans e fals vas dompnas e vas los barons ab cui el estava; et entendet se en madompna Conissa, sor de ser Aicelin e de ser Albric de Romans, q'era moiller del comte de Saint Bonifaci ab cui el estava, e per voluntat de miser Aicelin el emblet madompna Conissa, e menet la·n via. E pauc apres el s'en anet en Cenedes, ad un castel d'aqels d'Estras, de ser Henric e de ser Guillem e d'en Valpertin, q'eron mout siei amic, et esposet una soa seror celedamens, que avia nom Otha, e venc s'en puois a Trevis. E qand aqel d'Estras lo saup, si li volia offendre de la persona, e il amic del comte de Sain Bonifaci eissamens: don el estava armatz sus en la casa de miser Aicelin, e, qand el anava per la terra, el cavalgava en bos destriers ab granda compaignia de cavalliers. E per paor d'aicels qe·il volion offendre, el se partic, et anet s'en en Proenssa, et estet ab lo comte de Proenssa, et amet una gentil dompna e bella de Proenssa, et apellava la en los sieus chantars que el fazia per lieis Doussa Enemia: per la cal dompna el fatz maintas bonas chanssos.

Biography II.

Lo Sordels si fo de Sirier de Mantoana, fills d'un paubre cavallier que avia nom sier El Cort; e deletaise en cansos aprendre et en trobar, e briguet con los bons homes de cort, et apres tot so qu'el pot, e fez coblas e sirventes: e venc s'en a la cort del comte de San Bonifaci, e·l coms l'onret molt; e s'enamoret de la moiller del comte a forma de solatz, et ella de lui. Et avenc si que·l coms estet mal con los fraires d'ella, e si s'estranjet d'ella; e sier Icellis e sier Albrics, li fraire d'ella, si la feirent envolar al comte a sier Sordel; e s'en venc estar con lor, et estet longa sason con lor en gran benananza: e pois s'en anet en Proensa, on il receup grans honors de totz los bos homes, e del comte e de la comtessa que li deron un bon castel e moillier gentil.

XLII

De Lollis, No. 5.

Planher vuelh Blacatz en aquest leugier so
ab cor trist e marrit, et ai en be razo
qu'en luy ai mescabat senhor et amic bo,
e quar tug l'ayp valent en sa mort perdut so:
tant es mortals lo dans, qu'ieu no y ai sospeisso
que jamais si revenha, s'en aital guiza no,
qu'om li traga lo cor, e qu'en manjo·l baro
que vivon descorat, pueys auran de cor pro.

Premiers manje del cor, per so que grans ops l'es,
l'emperaire de Roma, s'elh vol los Milanes
per forsa conquistar, quar luy tenon conques,
e viu deseretatz, malgrat de sos Ties;
e deseguentre lui manj' en lo reys frances,
pueys cobrara Castella, que pert per nescies;
mas, si pez' a sa maire, elh no·n manjara ges,
quar ben par a son pretz qu'elh non fai ren que·l

Del rey engles me platz, quar es pauc coratjos,
que manje pro del cor, pueys er valens e bos,
e cobrara la terra, per que viu de pretz blos,
que·l tol lo reys de Fransa quar lo sap nualhos;
e lo reys castelas tanh qu'en manje per dos,
quar dos regismes ten, e per l'un non es pros;
mas, s'elh en vol manjar, tanh qu'en manj' a rescos
que, si·l mair' o sabia, batria·l ab bastos.

Del rey d'Arago vuel del cor deja manjar,
que aisso lo fara de l'anta descarguar
que pren sai de Marcella e d'Amilau, qu'onrar
no·s pot estiers per ren que puesca dir ni far;

et apres vuelh del cor don hom al rey navar,
que valia mais coms que reys, so aug comtar;
tortz es quan Dieus fai home en gran ricor pojar,
pus sofracha de cor lo fai de pretz bayssar.

Al comte de Tolosa a ops qu'en manje be,
si'l membra so que sol tener ni so que te,
quar, si ab autre cor sa perda non reve,
no'm par que la revenha ab aquel qu'a en se.
e'l coms proensals tanh qu'en manje, si'l sove
c'oms que deseretatz viu guaire non val re,
e, sitot ab esfors si defen ni's chapte,
ops l'es mange del cor pel greu fais qu'el soste.

Li baro'm volran mal de so que ieu dic be,
mas ben sapchan qu'ie'ls pretz aitan pauc quon ylh me.

Belh Restaur, sol qu'ab vos puesca trobar merce,
a mon dan met quascun que per amic no'm te.

XLIII

De Lollis, No. 20.

Aitan, ses plus, viu hom can viu jausentz,
q'autre viure no's deu vid' apellar,
per q'ieu m'esfortz de viur' e de reinhar
ab joi, per lei plus corajosamenz
servir, q'ieu am; qar hom qi viu marritz
non pod de cor far bos fatz ni grasitz:
donc er merses, si'm fai la plus graçida
viure jausen, pos als no'm ten a vida.

Tan pens en leis e tan l'am coralmenz
qe nuit e jorn temps mi faill' al pensar,
qar de beutat ni de pretz non ha par;
per qe'ill devon esser obedienz
las plus presanz: qar enaissi es guitz,
per dretz gidar sos genz cors ben aibitz

las pros en prez, con la nau en mar guida
la tramontana e·l fers e·l caramida.

E pos guid' al ferm l'estela lusenz
las naus qi van perillan per la mar,
ben degra mi cil qi·l sembla gidar,
q'en la mar sui per leis perfondamentz
tan esvaratz, destreitz e esvaitz,
qe i serai mortz, anz qe n'eisca, e fenitz,
si no·m secor, car non trueb a l'isida
riba, ni port, gat, ni pont, ni garida.

Dura merces e trop loncs chausimentz
mi fan morir per sobredesirar,
qar ieu non puesc ses lo joi vius durar
q'ie·l qer aman, serven am tals turmenz,
qe·l jor mil vez volri' esser fenitz;
tan mi destreinh lo dartz dun sui feritz
al cor d'amor, per qe·l mortz m'es asida,
qar ill non es tot isamen ferida.

Las, don li ven de mi aucir talenz,
pos q'il no·m pod en null forfach trobar,
ni pos per mal, qe·m sacha dir ni far,
non puesc esser de lei amar partentz?
doncx e que·lh val si·m fai mal ni·l me ditz?
q'aissi·l sui ferms autrejatz e plevitz
q'enanz sera m'arma del cors partida,
q'ieu m'en parta, tan l'am d'amor complida.

N'Agradiva, donna de prez razitz,
de cor, de cors e de fatz e de ditz
siu vostres totz, qar es la miells aibida,
neta e plazentz, suaus e essernida.

Per Dieu ayatz merce, donna graçida,
de mi, q'en vos es ma mortz e ma vida.

XLIV

L'ENSEGNAMEN D'ONOR.

De Lollis, No. 40.

Introductory.

Aissi co·l tesaurs es perdutz
aitan con istai escondutz,
teng eu aitan per perdut sen,
quan om lo cela·l vai cubren;
que ploms val melz qu'argenz ni aurs
rescos; per zo es lo tesaurs
perdutz, qui no·l met e no·l dona
si com largues' ab dreg faizona,
e·l senz es perdutz eissamen,
qui no·l descuebr' entre la gen
e non obra segon razo,
si con es mestiers, a sazo.
E, sitot mos senz non es granz,
vuell far saber entrels prezanz
zo que er profieh e onors
a totz cels a qui plaz valors,
qu'aprendre et retener volran
zo qu'auzir en mos ditz poiran,
sitot las razos son diversas,
tan qu'eu sai que seran aversas
per aprendre et per retenir,
quar no se podon be seguir.
Mas s'en aital obr' eu fallia,
miravilla granz no seria,
segon que l'auzirez, complida
de granz rasos, quan er finida,
e quar no sai divinitat,
leis, ni decretz, ni m'es mostrat,

ni m'en val forsa d'escriptura,
anz o faz tot en aventura,
ab un pauc de sen natural;
mas, ab tot zo, mi sera mal
si de l'ensegnamen, qu'ai pres
de far, son per ome repres,
ni s'om diz que anc mais aitals
en fos negus, ni tan cabals.

The love of God necessary to the welfare of man.

Ar auja qui be vol entendre,
qu'om no enten be ab contendre.
premeramen, vuell far saber
qu'om deu amar Deu e temer
part totas res, quar om no val
re ses Dieu, ni fai be ses mal;
ni neguna valors, partida
de Dieu, non deu esser grazida,
quar ab Dieu pot om toz bes far,
e·s pot om de totz mals gardar;
per so es fols qui Dieu desempara,
pos ome de toz bes empara;
quar ab la gracia de Dieu
pot l'om aver del segle leu,
e qui per amdos es grazitz,
de tota gracia es complitz.

The mental balance, wherein motives should be weighed.

Qui vol saviamen regnar,
obs l'es totz tems deja portar
una balanza en son corage,
per melz conosser l'avantage
de las fazendas; quar soven
aurez de doas res talen
a far, que leumen non podez

conosser qual melz far devez:
aqui a mestier la balanza,
en que conoscaz vostra erranza,
ni qual per dreg melz devez far.
Ges no·s fai be ses lo pesar;
car de chascuna re s'eschai
que vos metaz razo; e lai,
o la balanza mais pendra,
tenez, quar be vos en prendra.
E no so·s tuella voluntatz,
quar soven vei, et es vertatz,
que per voluntat es lo senz
desviatz; per que·us dic breumenz
que nulz oms esser no pot ges
be savis, si donx, com que·l pes,
no capdella son foll talan
ab son sen, que·l garda de dan.
Qui vol be venzer son guerrier,
se mezes deu venzer premier,
zo es son cor; quar plus mortal
guerrier non a om ni plus mal
de son cor, quan li vira·l fre
vas lo mal, e·l depart del be.
Ni ja lo cor non er vencutz
si del sen non mo la vertutz,
ni ja vertutz non er sobrera
del sen, menz de valor entera,
pos que lo cor es escompres
a far mal, ni o a empres.

The ideal of conduct.

La re del mon, que om deuria
faire plus volontier, seria
aquella, si be i esgardatz,
qui a Dieu et al segle platz;

e l'autra, zo's dic veramen,
qu'om deu far plus forzadamen,
es cella qu'ennueja a amdos.
Quar, si est tan aventuros
qu'a amdos fassaz lur plazer,
vos non podez plus conquerer,
quar en tot quan es non a plus:
per que's deu esforzar chascus
de far zo quez a amdos plaza
e que'l contraire ges no faza;
que, s'a amdos faiz lor pesar,
res non s'en pot pues razonar,
quar no pot re d'aqui enan
aver, qui'n vai lo ver trian.

The origin of evil.

D'una razo vos vuell parlar,
qu'es greus d'entendre et d'ensegnar,
mas alques vos n'acerterai
segon lo pauc sen que eu ai.
Soven soi agutz demandatz
per que'l segles es pejuratz;
e quan m'o ai pro albirat
preon, ni en mo cor pensat,
no puesc pensar sia per als
lo pejuramenz ni lo mals,
mas sol per lo deffaillimen
dels cors de la malvaza gen.
E'l defaillimenz don lor ve?
Zo fai a dir, e'm pes e cre,
que tot o ajan fait pecat;
quar, pos foron multiplicat,
foron corrumput l'elemen,
e per aquel corrumpemen,
tan fo granz e de granz errors,

si corrumperon las humors,
dont es per forza de natura
creada tota creatura
ab voluntat del creator.
Veus per que son tornat menor
li cors de la gen, e la vida
d'ome plus corta e plus marrida:
la vertatz lo mostr' e·l semblanz,
qu'om sol viure joves cent anz,
aora n'es mais del terz menz;
mas obs es que merme·l jovenz,
pos que la vertutz es mermada
de la natura e pejurada,
qu'en la mermanza natural
taign que mermon e·l bo e·l mal.
Quar dels elemenz quatre son
las quatre umors, qui·l ver despon,
e nos de las quatre umors tug
em creat, zo sai be ses cug;
e pos mermada es lor vigors,
e lor vertutz e lor valors,
obs es qu'en valem menz per forsa
de natura, que res no forsa
mas solamen bos noirimenz:
res mais non la forsa ni venz.
Per so·ns deuriam be noirir,
qu'om pot tan usar e tenir
un affar, qu'a natura torna,
qu'a penas pues res l'en destorna;
e per zo fai son don chascus
qu'es mal noiriz et en mal us;
e qu'es be noiritz be l'en ve,
quar lo bos us l'en donna·l be.
Be sai qu'eu ai parlat trop breu
de tan gran razo, e trop leu:

mas eu m'en soi breumen passaz,
quar volria semblar senatz,
c'om dis que molt mou de gran sen
qui en paucs ditz granz faiz compren
si tot eu ai fort razonatz
los avols, los bos e·ls malvatz,
razonamenz ni uchaisos
no i te pro, ni nulla razos,
qu'usquex no deja esser, al menz
d'aitan quan pot ni sap, valenz;
e qui val segon son poder
ni vio gen segon son saber,
ja negus blasmes no·l segra,
ni bos pretz non li faillira.

Of keeping good company.

Mais vuell ab ome gen noirit
trevar que ab lo ben aibit;
que be pot esser que semblar
non vuell l'ardit d'armas a far,
ni·l larc de mon aver despendre,
e per aizo·m vuell mais atendre
en segre·l be acostumat;
qu'ab aquel, s'eu n'ai voluntat,
poirai far nueh e jorn mon pro;
que las costumas an sazo
molt plus soven que l'aib no an;
qu'esser puesc totz jornz ses engan
amesuratz e ver dizenz,
francs e de bels acuillimenz,
be respondenz en toz mos ditz,
netz en mos faiz granz e petitz,
ben acuillenz e gen onranz,
umils e ben aparianz,
de bon aire, gent ensegnatz:

zo es lo bes acostumatz.
Per zo·l vuell mais segr', on qu'el sia,
que·l ben aibit, quar tota via
m'en pot mais de bes escazer
ses costar de cors ni d'aver;
pero cel, a qui prez mais costa
de cors ni d'aver, plus n'ajosta.

Goodness only attainable by steady effort.

E qui be·s vol faire prezar
entres valenz, si deu poignar
de far que pros aitan quan vio,
car fort petit val pres d'un brio,
ni nulz hom, qui·s cuja far pro,
no pot pro far, qui·l ver despo,
ni pót cor noble ni gentill
aver, anz par que l'aja vill;
que per re no·s pot sadollar
nulz nobles cors de ben a far,
car li nobles cors, on plus fa
de be, major voluntat n'a.

One virtue must not overshadow the rest.

Quex deu de totz bos aibs usar
tan quan pot, quar fi prez ni car
non aura ja laus el qui·s vol,
s'us bos aibs los autres li tol
quar be·n i a tal, qui se fia
en l'un tan que·ls autres n'oblia;
aquels no pot esser fort pros,
sitot el es d'aquel aib bos,
car, pos lo mestiers es giquiz
de l'aib, per qu'aicel es graziz,
pels pros a nochaler si met
cel que·s te ab un aib solet,

e deu l'en be penr' enaissi
pos plus non vol aver ab si.

A virtue may become blameworthy in bad hands.

Pero de tals n'i a, que an
de bos aibs, qu'a prezar non fan;
qu'ardimenz no fai a prezar
d'ome oltracujat, zo·m par,
ni deu esser per re prezatz
de null om escars lo solatz,
ni l'ensegnamenz del coart.
Quar, que be o tria e depart,
s'a l'oltracujat en pren be
una vez, el fara tal re
a l'autra, que se eis metra
a mort e chascu que·l segra;
ni·l cobeitos no·s vol formir
d'aver solaz mas per cubrir
s'avolesa e sas cubeitatz;
ni·l volpillz no es ensegnatz
mas c'om no li deja menbrar
son volpillage ni blasmar.

The value of knowledge in well-doing.

Mas pos Dieus tol conossemen
ad ome, no val pos nien
res que aver posca ni aja,
anz sembla que breumen dechaja,
que conossenza es la raziz
de totz bos aibs granz e petitz,
per que nuls aibs non dura re,
si conossenza no·l soste,
plus que l'arbres, que vai moren
pos la razitz li vai faillen.

Part tot, deu om de far fallenza
blasmar cel que a conossenza
que non la vol segre ni·l plaz.
Be·m pes, e par sia vertaz,
que·l nasquet en desaventura,
pos tan malvaza es sa natura,
que·l be e·l mal conos, e fai
lo mal, e de totz bes s'estrai:
vergoigna a messa a una part,
per que Dieus de s'amor lo part.

Of praise and blame among friends.

Totz oms deu son amic blasmar
quan fai mal, e·l be deu lauzar;
qu'om no ama be coralmen
son bon amic, qui no·l repren
quan faill, e no lauza lo be
quan lo fai; qu'enaissi·s cove
qu'om lauza·l be e·l mal reprenda,
per qu'om ades al be si prenda,
e si chastiu de far los mals.
Mas uns n'i a fols naturals,
qui s'irasson si·ls reprendez
ni de lor be·us entrametez;
d'aquelz no sai conseill donnar
mas c'om los lais del tot estar;
et aurai miravilla gran
si totz tems lur faitz mal non fan.

Of pleasing others in word and deed.

Totz oms, qui be·s vol far grazir,
deuria plazer far e dir
ses ennueg; quar qui plazer fai,
e pues ennueg, tot o desfai.
Per qu'om deu ab sos ditz genzar

sos faitz quan los fai, e daurar
ab sos faitz sos ditz, pos los dis;
qu'aissi l'en sec bos gratz e fis.
Quar, si vos mi faiz onramen
e pues anta, torn' a nien,
e si zo, que m'avez donat,
mi tolez, pauc ai esplegat.
Don totz oms si deu acordar,
tan tost com comenz' a regnar,
de far a granz et a petitz
plazer, si vol esser grazitz;
e quan non pot lo plazer faire,
d'ennueg a far si deu estraire;
qu'aissi's pot far grazir chascus
al siegle, e non, estiers, negus.

Four things necessary for gaining a good reputat

Qui quatre causas be no fai
non pot aver bo pretz verai,
e, qui totas be las fazia,
ja menz de bo pretz non seria.
Sabez quals son? Qu'om teng' ades
son arnes bel e gen en pes,
de son poder, qu'aissi s'enten;
e tengu' om ades eissamen
son arberc ubert e sezat,
serven cels, qui venon, de grat,
sitot lo segners es aillors,
qu'enaissi s'en dobla l'onors;
e teng' ades neta sa fe
en ditz, en fatz; e gar si be
del sieu destruire e pejurar,
per pretz qu'en vuella conquestar;
quar nulz oms no destrui lo seu
que no perda son prez en breu:

tot aizo es vist e provat
en aquelz, qu'aissi an regnat;
per qu'om deu anar sobrel fre
en totz sos faitz, qui vol far be.

That a man should make the best of himself.

Quecs deu voluntier descubrir
zo que l'estai gen, e cubrir
so laig estar; que·l cubrimenz
de zo que l'estai laig es senz,
e senz es qui sap descelar
zo que l'estai gen, e mostrar
entrels savis conossedors,
qu' amtas conoisson ni onors.

Of discrimination in giving praise.

Una lauzors si diz azauta
per mantas gens, que non m'azauta:
sabez per que? Quar es leugera,
soven, e falsa e menzongera.
Car manz n'i a, qui vos diran,
s'un cavalier anatz menbran:
'Certas, el es pros cavaliers!'
Bels es lo laus, e menzongiers
mantas vez; quar i a a dir
d'un pro cavalier a complir;
gardaz donc s'i a pro a far:
c'obs l'es, si·s vol be affinar,
que totz temps faza son dever
de son cors e de son aver
e de sa paraula eissamen,
qu' estiers non a valor valen.
E per zo no·m pot adautar
la lausors, car no puesc trobar
d'aquelz un sol, entre cinc cenz,

qui zo fassa adrezamenz.
Qui vol dir laus, que tenga pro,
ni blasmamen dar a razo,
taign que lauza gen son amic,
e gen blasme son enemic;
que·l trop lauzars notz al lauzat,
e·l trop blasmars val al blasmat,
qu'amics li creis lo blasmamenz,
e·l laus al lauzat maldizenz;
mas, com que an d'altra lauzor,
totz oms s'entramet de follor
qui lauza trop fort, zo m'es vis,
nulla persona a sos vezis,
quar melz en devon li privat
saber que l'estraign la vertat.

Of repaying debts.

Totz oms deu voluntier pagar
zo que l'ave az enpruntar,
que deutes es lo plus greus fais
que port al cor nulz oms verais,
e qui be vol far son dever
plus greu fais non pot sostener;
mas bon en fai esser cargatz,
car om en viu totz temps onratz.

Of following the mean in conduct.

D'un altre fais vos vuell parlar
uq'a sazo es greu de portar,
mas tener o deu om per leu
qui ama onor ni tem Dieu:
zo es mesura, quar estiers
non pot esser nulz om entiers,
ni nulz oms be no si capte
si non a mesura en se.

Mesura diz e fai auzir
qu'om no deja far ni suffrir
desmesura, quar mal l'en pren
de chascuna, qu'el suffrimen
pren amta, e a cel qui la fai
en ve soven danz, e il meschai;
per qu'ab mesuras deu tener
qui be·s vol el mon captener:
quar nulz oms c'ab mesuras tenga
en pauc ni en trop no desrenga,
e qui pauc ni trop non faria
dieu e·l segl' ensems retenria:
zo qu'es ses mesura non es
res vivenz qu'om faire pogues.

Of uprightness and putting confidence in others.

Tals i a, que tenon ades
gen lor cors, lor cap, e lor pes;
mas zo, qu'om deu plus gen tener,
es sa lialtatz per dever,
que lialtatz es pezazos
de fin pretz e de totz aibs bos:
per zo, s'ab lialtat non l'a,
nulz oms bo pretz no l'aura ja.
Donx, qui vol pretz ferm e segur,
sobre lialtat taign qu'el mur,
qu'estiers non pot tan aut levar
que leu no l'aveigna a baissar,
ni nulz oms no pot, desrocatz,
esser d'onor lials clamatz.
Lialtatz ten ome onrat;
lialtatz li dona rictat;
lialtatz l'alonga sa via;
lialtatz garda·l de bauzia;
lialtatz l'aduz veramen,

s'es be lials, a salvamen.
Tug li bon aib, qu'el segle sion,
ses lialtat far non poirion
zo que lialtatz fai de be
a cel que lialtat mante.
Totz oms es fols, qu'en cel si pliu,
qu'om ve qu'en altre si despliu;
quar plus no pot aver per re
de lialtat, qui ben i ve,
qu'el si cuja que altres n'aja;
e qui de lialtat l'essaja
non l'en trobara mais ni menz:
per qu'om li deu esser fugenz,
que perilz es granz de trevar
ab cel, en qu'om no·s pot fizar.
Sabes en qual on pot fianza
aver, e ses tota doptanza?
En ome que om trob lial,
e savi, e amic coral.
Qui en cel si despliu non es
be savis, mas, qui totas tres
non las trob' en ome, follia
fai qui trop fort en lui se fia,
al menz de conseill demandar,
ni del creire, si lo vol dar.

Goodness, the true riches, can alone survive death.

Ai! dels caitius desvergoignatz
com pot esser qu'estan malvaz,
que ja ve om que nueg e dia
mor om, que no val manendia,
autesa, poders, ni jovenz?
Que l'autz, e·l joves, e·l manenz
mor leumen, e no porta re
mas aitan quan a fag de be?

Ni per que desir' om ricor,
qui per Deu e per sa onor
no la met, quar tota riquesa
es estiers pecatz e paubresa?
Be·m miravill qu'usquecs no·s pena
tro a la mort, pos leu l'enmena,
de far be et de viure gen,
per gaug ad aver solamen;
que gaug fai ome viure mai,
e dolors a la mort lo trai,
e·l major gaug, c'om puesc' aver,
es aquelz, que om trai per ver
de son cor per be dir e faire;
ni gaug no pot om de cor traire
mas cel que i met la captinenza
dels bes que om fai ses fallenza.
Zo es tesaurs fis veramen,
que·l creis ades qui mais en pren.
Per zo es rics totz oms que fai
zo per que aja gaug verai.

Of difficulties in the way of right choice.

Pero no sabem tug eslir
lo be, qu'es obs a totz complir,
que tal so sotill e saben
que non an ges natural sen,
e tal son savi natural
que non son en be ni en mal
soutill ni saben, ses contendre;
qu'om non sap re mas per aprendre,
ni es savis mas per natura:
enaissi devezis dreitura;
pero·l senz mellura·l saber,
e·l sabers fa·l sen melz valer,
e cel, qu'es savis e sabenz,

no deu esser en re faillenz,
e qui no es neguns d'amdos,
melz li vengues que natz no fos.
Pero plus deu om encolpar
lo savi, qui·l ve mal obrar,
o·l saben, que cel, que non a
sen ni saber gran, ni l'aura;
per qu'al savi es cargamenz,
quan faill, sos sabers e sos senz.

The need for thought before action.

Nulz oms no ve be sotillmen,
ni pot regnar ab verai sen,
si non esgarda oltra sa vista:
e quan aurez cercada e quista
la razo, sabrez qu'eu dic ver.
Aitan vol dir c'om deu vezer
ab los oillz del cor, faizonan
lo be e·l mal, lo pro e·l dan,
que pot venir dels fatz, qu'enpren,
anz que·ls enprenda fermamen.
E gar chascus que emprendra
que segre deu zo qu'empres a,
qu'aunitz viu totz oms per vertat
qu'enpren de far null fag onrat,
don si recreza el meg del cors,
que malvastaz es e follors:
malvastatz lo recrezemenz,
e follia l'emprenemenz.

The value of wealth.

Be pot om per malvaz tener
cel, que non es de son aver
be segner e de sos affars;
quar nulz no·ls deu tener tan cars

que no puesca segnorejar
totz sos faiz, e, si·s vol, laissar,
e l'aver metre aissi vilmen
quan el es vils, mas solamen
per donar gen e per despendre:
caresa autra no i sai entendre;
e qui per als l'aver te car
serf d'aver si deu apellar.

Of gifts and duty to friends.

Tal i a, qui vol donar mai
a un ome que no s'eschai
be leu, quar s'en azauta plus,
que no·l lauza ni sap negus;
per zo taign qu'el don a rescos
lo mai, si·l platz que·s sal lo dos;
quar estiers es lo dos perdutz,
e·l donnaire per fol tengutz.
Nulz oms no·s deu volar onrar
de sos amics, ni soffertar
en patz que d'el sos enemics
s'onra; qu'aissi es om amics
fis d'amic, e razonalmenz
enemics de sos mal volenz.
E totz om bos si deu estraire
de far sas fazendas per faire
cellas de son amic coral,
qu'estiers non l'ama be ni·l val.
Eu posc be laissar ma fazenda
ses mesprendre, com que m'en prenda,
mas cella de mon amic bo
no puesc laissar ses mesprezo;
car, si o fatz, no pot dir mais
per re qu'eu sia amics verais.

Of offers of service.

Tals i a que prendon envitz
e servizis granz e petitz
ses gardar leuc, e cels que·s fan
a prendre meto en soan.
Aqui a dos granz fallimenz,
qu'aicel es be aitan fallenz
qu'esquiva zo qu'a penre fai
com quan pren zo que no s'eschai;
que s'il penres es cobeseza,
l'esquivars es desadrezeza;
per c'om si deu gardar d'amdos,
quar nul no autreja razos.
D'autres n'i a qu'envidaran
de servir, fort merce claman,
quan non es leucs ges d'envidar;
e·ls veirez, quan leucs n'er, calar.
Aquels no·s juge dregz entiers
per envidadors ufaniers,
desvergoignatz, vils et escars,
qu'a envers fan lur envidars.

Of the respect due to ladies, poor knights and joglars.

De tres genz no deu dire mal
nulz oms, que am fin pretz cabal:
de dopnas, ni de cavaliers
paubres, que·l mals es trop sobriers,
ni de juglars : quar, ses conten,
cel fai trop mortal faillimen
qui baissa zo que·s deu levar.
Donx con aus'om dompnas baissar
qu'om deu onrar e car tener,
amar e prezar e temer?
Ni cavalier paubre con ausa

destrigar nulz per nulla causa,
qui om deu donnar e servir,
enanzar e gen acuillir?
Ni joglars, qui non podon ges
viure mas per autras merces,
com pot nulz om desenanzar?
Melz lor degra per dreg donar.
Donx es razos, qui·l dreg enten,
de tot ome pro ni valen,
que aquestas tres genz enanz,
e non sia en re destriganz,
mas, si be i ve, ben en dia,
e cal lo mal per cortezia,
qu' aitan grans cortezia es
calar los mals quan dir los bes.

Of a failing in great nobles.

D'onratz baros i a, que·s fan
temer e son d'esqiu semblan
sol quar om no lor aus blasmar
lur faillimenz, ni conseillar
que donan, ni fassan nul be,
ni·s laisson de mal far en re.
Cel, qu'es aitals, ges a nul for
no tem la vergoigna del cor,
per qu'aver bo pretz no poiria
quan tot en als be·s captenria,
quar sec una de las majors
malvastatz del baros auzors.

The beam and the mote.

Be·m miravill d'ome repres
de gran faillida entrels cortes
con ausa esser reprendenz,
per rè, dels autruis faillimenz;

car enanz si deu descargar
del fais qu'az autres vol cargar.
Malastrucs es, al mieu semblan,
qui la busca conos enan
en l'autrui oill qu'el sieu lo trau.
Dieu prec que·m gar de son esclau,
que mal segre fai la compagna
on om perd e re no gazaigna.

That high birth does not necessarily imply noble character.

Dos n'i a, que natura forsan
diversamen, et s'en esforsan
l'uns per be e l'autres per mal;
e dirai vos don son ni qual;
l'uns es de gentilz genz mogutz,
e l'autres de borges nasqutz:
lo borges ama tan onor,
qu'el en fai totz faiz de valor;
e·l gentilz no fai re ni diz
per qu'esser deja al mon grazitz.
cel degr'om negar e somsir,
e·l borges en palmas tenir;
que·l borges, qui, per pretz aver,
sa natura e son bas dever
forza, non pot el mon melz faire;
ni·l gentilz pieg, al meu vejaire,
que sa natura forza e venz
per esser malvaz recrezenz,
per qu'es tot, qui que plaza o tire,
en noble cor, qui·n vol ver dire,
lo bes que om fai tota via,
de qualque gen que mogutz sia.
Donx non pot om dir que noblesa
mova de sola gentillesa,
que·l gentilz es soven malvatz,

e·l borges valenz e prezatz,
pero nobles cors e gentils
es de totz bos faiz segnorils.

That strength to act should correspond with will.

Gran merce fera Dieus, zo·m par,
si el agues volgut donar
poder segon cor a chascun;
qu'el mon non a ome negun
valen, qui viva ses trabaill,
pos lo poders al cor li faill,
e empachaz es aitan be
cel, que a mais que no·il conve.
Per zo fora drehz e razos
qu'a igal del cor lo poders fos:
pero, qui fai gen son poder,
dieus ni·l monz no·il deu plus querer:
tan pauc n'i a, que·l fazan ara!
Quar negus en cor ni en cara
non a vergoigna, per qu'es morta
valors, que res no la conorta;
quar per aizo a valers nom
valors, per *valer*: sabez com?
Que valguesson als sofraichos
cel qu'en serion poderos:
e qui val az autrui, val be
a se, quar l'onor en rete:
nulz non pot ad autrui valer
menz de la onor retener.

Of a man's relations towards society.

Be·m miravill c'om non esgarda
qui vol onor, e non regarda
a totas partz qui si capte
per aver onor mal ni be,

seguen cels qui be·s captenrian,
fugen aquelz que mal farian.
Qu'en quatre gratz son asetat
tug l'ome del mon e pausat:
l'us es obligatz francamen
et a si et a autra gen;
l'autres non es ges obligatz
a se ni ad autre, ni·l plaz;
lo terz es obligaz a se
e non ad autr' en nulla re;
lo quarz obligaz ad autrui
e non a se, quar son melz fui.
L'uns es savis, entiers e pros;
l'autr' es fatz, avols, de sen blos;
e l'autre dui an per mietat
partit, per que son mietadat,
que l'uns es savis e malvatz,
e l'autr'es pros e nosenatz.
Als ben entendenz de totz ai
declarat lur affar com vai,
per c'om deu segre voluntiers
cel qu'es savis, pros et entiers,
qu'el mon no·s pot melz captener,
quar el fai en tot son dever.

The proper exercise of liberality.

Ben es nescis e pauc membraz
qui·s cuja que sia affinaz
sos pretz, per re, tro a la mort,
ni nulz oms cabals no es fort,
ni pot son pretz be affinar,
si donx no fai miravillar
sos vezis don trai zo que met,
pos que de bo pretz s'entramet.
Pero el metre a obs mesura;

quar totz oms, pos se desmesura,
pert soven de metre lo grat,
e lo li ten om a foldat.
Quar en onrada messio
an obs tres causas per razo:
que om o sapcha be aver,
e be metre, e be retener.
Menz de totas aquestas par
fols qui s'entramet de donnar,
qu'es lo plus bels mestiers que sia,
tan quan senz e mesura'l guia;
quar per larguesa amesurada
anc nulz oms larcs non pres baisada,
mas per larguesa franca e folla
destrui'l seu e son pretz affola;
e qui destrui lo seu, e pert
son pretz, non a bo sen ni cert.
Per qu'om deu, qui tot vol salvar,
per la mejana via annar,
quar qui be i vai, al meu vejaire,
non pot el mon major sen faire:
mas no trobarez entre mil
.X. que passon per aquest fil.

In what ways a man should make the best of himself.

D'un altre sen parlar vos vuell,
qu'om sapcha, que drehz o acuell,
faire gen son pro e s'onor,
e son dan e sa desonor
sapcha esquivar; quar manz n'i a
que sabon far lor pro, ni ja
non si sabran del dan gardar:
cels pot om demiegz apellar.
Un altre sen vuell descubrir,
major, escur per esclarzir

mas alques lo·s esclarzirai.
Qui vol regnar ab sen verai,
obs l'es de conosser si poign
totz jornz lo segle e s'en don soign,
e no·s lais conosser a lui.
Eu non o dic ges per altrui
a decebre, quar anc plazenz
no·m fo negus decebemenz;
mas aitan vol dir l'entendenza,
qu'om pot per cella conassenza
far de sos malvaz aibs semblar
menz avols, si be vol poignar,
e de sos bos semblar mellors.
Zo es provat entrels plusors,
que be s'ave c'uns cavaliers
no met ni donna voluntiers,
que per lo blasme qu'el n'auria,
quan en ve luec, si·s n'estrazia,
met e donna, son cor forsan.
Autre n'i a d'aital semblan,
que non es ges trop corajos
de far d'armas ni envejos,
que fara d'armas eissamen
per la vergoigna qu'el n'aten.
Autre n'i a, qu'es veramenz
de natura larcs e metenz,
que sap tan gen metre e metra
cen solz, que grat de mil n'aura.
Autre n'i a per voluntat
ardit, que sap retener grat
plus gent d'un colp en una cocha
que celz qui quatre tanz i locha,
que el eis fat d'armas non a
la mietat del pretz qu'el n'aura.
Veus cels qui poignon en conosser

lo segle e si fan desconosser.
Mout i a de brancas ancara
d'aquest sen, que·us ai mostrat ara;
mas no·m platz de tot faizonar,
qu'als savis es leu de triar;
mas un sen vos dirai breumen
de gran profieh, qui be l'enten:
om non es be savis per ver
si soven no sap far parer
que l'ennueja zo que li plai,
e·l plaza zo que li desplai;
e qui aquest sen be rete
totz tems es savis per ma fe.

The value of good advice.

De doas res l'una obs auria
a tot om, qui be far volria:
que el agues bon sen ades,
o que son bon conseill crezes.
Quar, si·n ome no es bos senz,
ni es de bo conseill crezens,
ja no creirai que be li prenda
de negun affar qu'el emprenda;
quar ab qui non a ni de que
l'en deja penre gen ni be,
que·l plus savis deu a sazo
creire son conseill cert e bo,
quar es soven per fol voler
destregz, qui·l tol sen e saber,
e quar non son sei conseillier
destreg d'aquel voler leugier,
lo conseillon saviamen,
don fai sos fatz adrezamen:
per qu'usquex deu bon conseill creire,
e·l malvatz fugir e mescreire.

Mas d'affars i a be, zo·m pes,
de qu'om non deu esperar ges
conseill; quar qui una proesa
fai, ni un bel don d'azauteza
ses conseill, n'es trop plus prezatz
que s'agut n'er aconsseillatz.
Per que las fazendas soan
de que taign qu'om consseill deman,
e de qu'om no·l deu demandar,
per zo·s en vuoll un sen membrar:
us dels granz senz del mon seria
qui zo que a cochar faria
non tardava, e zo qu'a tardar
fai, no volgues per re cochar;
qu'abrivatz sembla trop cochanz,
e nonchalenz par trop tardanz:
per qu'om si deu d'abrivamen
gardar e de nochalemen.

Of repairing faults.

Manz divers senz vos ai mostratz
per que·us gardatz de far foldatz.
Non dic eu ges que de follia
si puesc' om gardar tota via,
quar, segon la humanitat,
d'ome cove faza foldat:
pero, trop es fols qui la dobla,
mas qui l'a facha pes qu' adob la,
qu'aissi reven om sa follor;
quar, qui fai mal ni desonor
ad autrui e gen lo i amenda,
perdonatz es de la fazenda.
Per que totz om bos deu pessar,
tan tost quan faill, de l'esmendar,

que s'arma en salva e sa onor
totz om qui per aital cors cor.

The duties of the rich.

Ar vuell dels rics omes parlar,
qu'eu vei quais az envers regnar.
Nuls om rics be rics non sera
si de sa gen lo cor non a;
per zo es fols si no fai be
als seus, e del mal no si te,
e avols s'als estrains no fai
be eissamen; quar, qui'n retrai
lo ver, dels seus fort mal li pren,
qu'al major obs li van faillen,
si no'ls rete aissi co's taign;
e, quan s'en blasmon li estraing,
cui non fai be ni onramenz,
desprezatz n'es pels conossenz.
Per qu'usquecs, segon son poder,
deu far vas totz gen son dever,
be als seus, per zo que no'ill faillan,
et als estraigns, qu'a son pretz vaillan.

Of equality in rank.

Per foll pot om tener celui
qui vol son dan far per l'autrui;
per qu'aicels es be fols, qui far
si cuja major de son par,
ni's cre far par de son major;
et avols es qui son menor
consen per re que sos pars sia,
ni'l pars majers; quar, ses bauzia,
l'una es trop granz envillemenz,
e l'autra es oltracujamenz

per qu'om no deu usar neguna,
pos tan mal li pren de cascuna.

In what temper to enter upon an undertaking.

Nulz om no deu ges prepauzar
de nulla re cabal a far
sobra gran gaug ni sobra gran
ira; quar adonx, quom quel n'an,
non es sos senz be atempraz,
mas, quan es en son sen tornatz,
donx o pot far saviamen;
quar, si o fai estiers, soven
si pen dels fatz que a empres,
e l'en pren mal si'l senz no i es.
Per qu'om deu l'atempranza atendre
del sen, enanz dels fagz emprendre.
Qui vol emprendre noblamen
sos fatz, egal del que empren
deu aver cor; quar atresaig
follia es granz qui en gran faig
a petit cor, e caitivier
fai qui·s feign de fag menudier
ab gran cor, per que razos manda
que·l fagz e·l cors sion a randa,
car lo petitz cors es follia,
e·l granz cors es caitivaria.
Pero nulz om no·s deu laissar
de null fag, qu'empren, de a menar,
tro que s'en tenga per pagatz
de son cor, com que razonatz
per cels, que l'amaran, en sia,
qu'estiers be non o menaria;
mas si·n fai tan que non l'en duella
lo cors, lo fagz an com si vuella.

Disgrace is more to be feared than death.

Nulz om non deu la mort temer,
que chascus n'es certz per dever,
mas en loc de la mort marrida
deu temer de far avol vida;
qu'avols vida a cel, qui la fai,
tol son pretz, e son cors deschai,
e·l tramet l'arma ses govern
a la coral dolor d'infern:
aissi pert cors e arma ensems,
ses tot revenir per null tems.
Gardatz donc si·s fai bon estraire
de fort malvasa vida faire.

Of those who are at the same time rich and poor.

Be·m miravill, si Deus be·m do,
quom on pot aver pauc e pro
ensems; que ben i a, zo·s dic,
d'aitals: sabez qual so? Li ric
de terras e d'aver manen,
paubre de cor, e vueg de sen,
que non amon pretz ni lauzor,
ni temon nulla desonor,
ni an en lur faitz nul esgart
de be far, ni engien, ni art,
car Dieus los a desemparatz,
tan los sap vils e descoratz.
Aquel son li caitiu dolen,
paubre e ric ensems, que viven
son mort: sabez per que? Quar fan
vida tal, que ja non auran
grat de Deu, ni del segle onor,
ni a lor cor nulla legor.
Aquelz pot om per desastrucs

tener part totz los malastrucs.
Autres n'i a de tal manera
de desastrucs en tal carrera:
de desastre tan en son ple,
que fan mal quan cujan far be,
e·us fan ennueg e desplazer
quan vos cujaran far plazer.
Null conseill penre no i podez,
qu'el vos encauzon, si fugez;
mas bon esquivar fai lor pacha,
qu'a penas om s'en desempacha.

Of lying.

Atressi d'ome menzongier
deu om esquivar lo centier,
qu'a mal vos pot tornar leumen:
si·l dizez ver et el vos men;
qu'ab vos poira far son pro gran,
e vos ab el sol vostre dan.
Be deuria esser vergonnios
de dir menzonga totz oms bos;
que menzonga, qui ver vol dire,
non es als, qui que plaza o tire,
mas una branca de falsesa:
don totz oms qui am lialesa,
prez, ni onor, si deu suffrir,
tan quan pot, de menzonga dir;
car boca, que men, l'arma auci
e l'onor del cors atressi;
e qui auzi son cors e s'arma
de totz bes despuella e desarma.
La majers menzonga que sia
es qui zo que pramet desvia.
Donx gar om be, que prametra,
qu'atendre deu qui prames a.

De mensongers i a tres fals
prametres, e dirai vos quals,
qu' estiers no·l poriaz entendre :
cel, qui pramet ab cor d'atendre,
e pot atendre e non aten,
faill trop e peca mortalmen ;
qui, ses cor d'atendre, pramet,
e pot atendre e no si met
de l'atendre en re ni o fai,
de dreg a diabol s'en vai ;
aicel, que vos aura promes
ab cor d'atendre, e no i es
lo poders, pero, si podia,
voluntier vos o atendria,
no deu om trop fort encolpar,
sitot el fai be a blasmar ;
quar anc promes, per nulla re,
zo qu'atendre non poges be.
Veus los menzongers prometenz,
devergoignaz, mal atendenz.
Mas cel, que vergoigna a perduda,
pot faire totz mals a saubuda ;
quar, pos vergoigna si perdet,
om savis no·s miravillet
si totz pretz fo apres perdutz,
car vergoigna es de pretz la lutz,
per q'usquecs portar la deuria
en son cor, pos be far volria.
E dic vos be que nulz om bos
no pot esser fort vergoignos,
s'atretan non tem la vergoigna
de son cor que·l blasmes no·il poigna,
com fai los blasmes de las genz,
ni·l reprendre dels reprendenz ;
ni nuls om non fai be que pros,

ni aura cor fort vergoignos,
s'ades non ama ab ferm talan
onor, e vergoigna non blan;
quar per aquestas doas son
presat tug li valen del mon.

The influence of public opinion upon morality.

Sabez per que chascus fai mal
seguramen, e non l'en chal?
Quar no troba qui l'en reprenda:
segur pot donc far sa fazenda.
Quar s'uns autres aitan mal fa
con eu, cossi m'en reprendra?
Non ausa; per qu'es morta onors
e pretz e donars e valors;
qu'aissi son quais en una corda
tug, que negus non s'en descorda.
Pero no deu nuls om valenz
recrere per los recrezenz.
Peg i a, qui ver vol retraire,
qu'a penas aus' om nul be faire;
car si us om si capte gen
el segle d'aras, per un cen
seran cel qui l'en blasmaran
que aquil qui l'en lausaran:
tan son li valen recrezut,
e tan son l'envejos cregut
de la enveja d'avolesa,
que·l drecha enveja de proesa
es morta, per que totz bes mor,
qu'om sol aver envejos cor
de sobrar cels que be fazian,
ni vas pretz mels si captenian:
zo es enveja vera e fina,
per que totz om valenz s'afina;

mas ar es quecs cors envejos,
si ve mal far, que per un dos
en faza, per qu'es tot perdut.
E·m miravill d'una vertut,
q'usquecs no l'a, que el mon sia,
pos que d'aver no·ill costaria
ni de cors re: e sabetz qual?
Que·l plagues totz bes, e tug mal
l'ennujesson; mas no·n es res;
qu'aras plaz totz mals, e toz bes
enueja als mais; tan es tornaz
lo monz de cor desvergoignaz,
que·ls plus caitius e·ls plus avars
vei plus bautz en totz lor affars.
Be·m miravill d'ome provat
d'avolesa e de malvestat
con ausa esser tan ricautz,
ni entrels conossenz si bautz,
ni tan fols, que s'ausa cujar
que nuls om bos lo deja onrar;
qu'aissi com om s'onra, onran
l'onrat valen, vai desonran
s'onnor qui onra·l desonrat
malvaz, d'onor desemparat.
E·m miravill com nulz om bos
pot esser a tort ergoillos,
qu'a cel taign mais umilitaz
o Dieus a mais de bes pausatz;
per qu'esser deu pels bos fugitz
ergoillz, qu'es de totz mals razitz;
qu'ergoilz non a mas contra ergoill
null loc, qu'autres dregz non l'acoill:
e si non de dregz segon Dieu,
mas segon lo segl' en parl' eu;
quar s'uns oms autre desmesura

per ergoill, non passa dreitura
li desmesuratz, si·s n'ergoilla
ni fai tan que l'autres s'en doilla;
mas ades lo comenzamenz
d'ergoill es mortals faillimenz.

Of the relations between ladies and lovers.

E de tot cavalier volpill
ni cubetos mi meravill,
com bona dopna ausa pregar,
ni com dopna lui escoltar;
qu'el non es mas mieg cavaliers:
qu'esser non pot negus entiers
en amor, si non es arditz
e larcs, qu'estiers non es compliz;
e, si dopna consen, aman
demieg, torna d'aquel semblan
demiega, al laus dels conossenz;
que dopna non pot veramenz
aver plus de pretz ni d'onnor
con a sos amanz de valor.
Donx be es obs que dopna esgar
qui amara, s'il vol amar;
qu'amar pot tal qu'il en perdra
son pretz, e son cors descaira;
mas per un cavalier presan
no·l pert, si s'amon ses engan;
per que pros dompna en re non faill
si ama un cavalier de taill,
ab que sapchan l'amor gardar
aissi com si cove a far.
Qar la plus neta res del mon
es amors, qui be ve preon,
adreicha; mas non vai adreig

pos que mesura i pert son dreig,
e son dreig i pert pos neteza
n'es menz, ni·n cor deslialeza,
qu'om no ama be lialmen,
si tot autretan coralmen
non ama, ses cor camjador,
de sa dopna·l prez e l'onor,
quom son cors ni s'amor a prendre.
Un' autra re vos vuell aprendre:
que, pos dopna a tort si cambia
vas son aman per leujaria,
pert del tot sa fama e son nom
e sa bealtat: e sabez com?
Que la plus bella laid' en torna;
quar la res, que plus desadorna
beutat de dopna e desagenza,
es avols fama, e greus faillenza;
e zo, per qu'om la presa et ama
plus, ni l'agenza, es bona fama;
qu'altra dopna non atalenta
als conossenz, sitot par genta.
Per so·s deu dopna car tener,
qu'il non pot amor ni plazer
far ni dir, sitot s'a beleza,
mas aitan quan a de careza;
quar vos non podez ges donnar
zo que non avez, ni prestar;
per que·l vils no pot amor cara
far per re, qui razo esgara,
e aitan leu es vils tornada
com n'ama dos ni s'es camjada.
Per que dopna si deu ab un
tener, s'amar en vol negun,
e guar si be qual i penra;
quar, pos l'aura pres, no·l poira

laissar plus que moillier marit:
enanz es plus fort establit;
que ja·s parton, per parentes,
moilleranzas, mas no es res
que puesc' amors, ses mort, partir,
o ses non mortalmen faillir.

Of right conversation and bearing in a lady.

Tota dompna, qui be·s volria
far azautar als pros, deuria
esgardar las autras que·s fan
adaut per aver pretz prezan,
e qu'en saupes lo mal giquir,
e·l be apenre e retenir:
qu'en quatre maneras d'azaut
son totas e de desazaut.
L'una es azauta et adautada,
e l'autra es desazautada,
e non azauta en nul endreg;
la terza adaut' als pros per dreg
e non es en si eis adauta;
pero la quarta desazauta
a totz ab gran azaudamen
de cors e de captenemen.
Cil, qu'es azauta et azautar
si fai per be dir e per far,
deu esser pels pros coronada;
e l'autr' als malvatz comandada,
que no es adauta de re,
ni fai ni dis azaut nul be,
per qu'om bos azautar s'en deja;
la terza, qu'a de pretz enveja,
que gran adautamen non a
en si, pero a la gen fa
tan quan pot amor e plazer,

deu om amar e car tener;
la quarta, de cors e de cara
azauta, que toz jornz si gara
de far e de dir azauteza
per pretz ni per avinenteza,
laiss om com malastrug' estar,
quar totz om deu dopn' azirar
azauta, pos li faill talenz
d'esser grazid' entrels valenz.
Pros dopna, qui vol gen regnar,
cove que sia e·s deja far
orba, sorda, muda a sazo
e dirai vos per qual razo:
que dopna non deu esgardar
zo que es laig per remirar,
qu'en l'esgardar qu'ell' i esgarda
la te totz om bos per musarda;
ni deu auzir per son grat re
que no l'esteja gen e be,
e s'a l'auzir no·s pot escondre,
mal ni be no i deu respondre;
e faill trop s'a parlar s'affraign
mas del parlar qu'a dopna taign,
q'us calars val trop melz de taill
q'us parlars que razo trassaill;
per que dopna ses retenenza
no pot be far, quar la suffrenza
es mout bona de desplazer
que adus onor e plazer.
Mas ja be non o gardara
dopna, si noble cor non a,
quar lo nobles cors l'acompagna
a totz bes, e del mal l'estraigna.
Pero de dopna·us faz saber
que non pot noble cor aver,

si non es estraigna als privatz
e privad' als estraignz; qu'assatz
en ve om, qui que plaz' o tire,
jogar e solazar e rire
ab privada masnada gen,
que pos apres, quan li valen
estraign per solazar lai van,
a penas n'an un bel semblan.
D'aquestas non pot om bos vers
chantar, car regnan a revers,
quar fan zo que degran laissar
e laissan zo que degran far.
Non o dic per mal de neguna,
anz o dic per be de cascuna,
que d'ar enanz i pregnon garda,
qu'estiers nulla son pretz non garda.
Bona dopna non taign qu'esgart
d'oillz ni de cor vas nulla part
tan coralmen, qu'el mieg non sia
sos pretz per miraill tota via
en que·s mir; qu'aitan tost perdra
son pretz com faillimen fara,
don no·ill puesca razonamenz
tener pro entrels conossenz.
E car leu pretz de dopna·s pert,
ab net voler et ab cor cert
deu prepauzar cill, qu'es grazida,
que netamenz viva sa vida,
si que non camja son talen,
ni·l tuella son prepausamen
negus leugiers abelimenz,
ni nulla voluntatz volvenz;
que mal fai perdre e mescabar
zo que no si pot restaurar,
car pretz de dopna no·s restaura

perdutz, de blanca ni de saura;
qu'om pot tal re perdr' az un lanz
que no·s restaura entre cent anz;
per que dopna, qui vol pretz fi,
taign qu' esgar ades vas la fi;
ni ja bona domna no·s pes
que sos pretz puesca esser ges
affinatz per negun lonc briu,
s'illa no mor aitals com viu:
per qu'aver deu dopna desir,
part totas res, de be morir.

Of death.

Aissi·s gardara de la mort
plus coral, quar, qui pessa fort
sobre morir, doas morz son:
l'una es de l'onor del mon,
l'autra quan om mor a deliure.
E, qui·l ver en vol far escriure,
cent per un deu om plus doptar
la mort d'onor, qui la te car,
que s'om del tot mor e desvai;
que la mortz del cors ja si fai
breumen, e ja pues non aura
dolor cel que de cors morra;
mas qui mor de l'onor seglar
jamais ab gauh non pot estar,
e cel vio plus marridamen
qu'a viscut plus onradamen.
E nulz om bos, al meu parer,
no deu el mon viure voler
mas sol per gauh e per onor;
qu'autra vida non a sabor
a ome pro ni conossen;
e qui per als de vida pren

sabor, es desasaboratz
de totz bes e pars dels malvatz,
per que val mais morir breumen
que viure ab anta longamen.

Conclusion.

En mon trobar ai ensegnatz
a mantas genz, e faizonatz
mais bes, que retengutz non ai
a mi mezes; per qu'en ver sai
que om reprendre m'en poira
per razo, qui far o volra;
mas, com que an, fag ai de pla
si con cels que al joc rema,
que melz que no joga n'enseigna;
per qu'es dregz que perdos m'en veigna,
car o ai, si Deus mi perdo
fag tot en bon' entencio.
Fag ai l'ensegnamen d'onor,
qu'aissi·l devon gran e menor
apellar, qu'az onor venria
totz oms pos be o retenria;
e per aizo l'ai acabat
que·ill pro m'en dejan saber grat,
et alques per mon sen mostrar.
E, si·l volgues mais alongar,
be i saupra metre plus assatz
de razos e d' autoritatz
soutas per dregz assolvemenz,
que pares als be entendenz
que moguisson de cor entier,
qu'ancaras n'ai en mon doblier.
S'eu ai en mon ensegnamen
mostrat re, que plaz' a la gen,
ni s'eu re dic ni faz de be,

a n' Agradiva, don m'en ve
lo cor, e·l volers voluntos,
o grazisc' om; car, s'il no fos,
eu no fora vius, ni·m traria
a vida, ni nul be faria;
per qu'om o deu a lie grazir
s'om mi au null be far ni dir.
E qui non sap quals es, deman
la plus bella, la plus prezan,
la mellor, la plus avinen,
la plus certa, la plus plazen,
la plus nobla, la plus umill,
et en totz fatz la plus gentill,
la plus comda, la plus cortesa,
et de totz bes la melz apresa,
la plus covinen, la plus genta,
e qui als pros mais atalenta,
la plus neta, la plus azauta,
et de totz bos aibs la plus auta,
la melz amada e que menz ama,
e que mais a de bona fama.
Ar ai a totz mostrat quals es
cilla, que m'a del tot conques;
e prec Amor, que ja no·m do
joi de lies, que·m te en priso,
si del tot no cug qu'aitals sia
n' Agradiva, ma dolsa amia,
com l'ai dichada.

Explicit
Documentum
honoris
domini Sordelli

APPENDIX

THE two following poems of Bernart de Ventadorn are placed here as affording interesting parallels to Dante: with the opening stanza of No. I, cp. *Paradiso*, xx. 73. The reference to Peleus' lance in the sixth stanza of No. II may be compared with *Inferno*, xxxi. 4–6. As Mr. Paget Toynbee has pointed out (*Modern Language Quarterly*, No. 2, Nov. 1897), the idea as to the healing properties of Peleus' spear goes back to Ovid, *Remedium Amoris*, 47–8:

'Vulnus in Herculeo quae quondam fecerat hoste,
Vulneris auxilium Pelias hasta tulit,'

'Pelias hasta' being translated 'the spear of Peleus' instead of 'the spear of Mount Pelion,' where the centaur Chiron lived, who gave the spear to Peleus. Mr. Toynbee (loc. cit.) brings together a number of passages from Early Italian poetry, showing that the misunderstanding had become a common-place in mediaeval amatory poetry.

XLV

Appel, No. 17.

Quant vey la lauzeta mover
  de ioi sas alas contral ray,
que s'oblida e·s layssa cazer
  per la doussor qu'al cor li vai,
ai! tan grans enveia m'en ve
  de cui qu'eu veya iauzion!
meravilhas ai, quar desse
  lo cor de dezirier no·m fon.

Ailas! tan cuiava saber
  d'amor, e tan petit en sai!
quar eu d'amar no·m puesc tener
  celieys don ia pro non aurai;
tout m'a mon cor e tout m'a se
  e me mezeis et tot lo mon,
e quan si·m tolc, no·m laisset re
  mas dezirier e cor volon.

Anc non agui de me poder
  ni no fui mieus de l'or'en sai
que·m laisset en sos huelhs vezer
  en un miralh que mot mi plai;
mirals, pus me mirei en te
  m'an mort li sospir de preon,
qu'aissi·m perdei cum perdit se
  lo bels Narcisus en la fon.

De las donas mi dezesper;
  ia mais en lor no·m fiaraj;
qu'aissi cum las suelh captener,
  enaissi las descaptendraj,
pus vei qu'una pro no m'en te
  ves lieys que·m destrui e·m cofon;
totas las dopt e las mescre,
  quar be sai qu'atretals se son.

D'aiso·s fa be femna parer
  ma dona, per qu'ieu lo retraj,
quar non vol so qu'om deu voler
  e so qu'om li deveda faj.
cazutz sui en mala merce,
  et ai ben fait co·l fols en pon,
e no sai per que m'esdeve,
  mas quar trop pogei contra mon.

Merces es perduda per ver,
et ieu non o saubi anc maj,
quar cil qui plus en degr'aver
no·n a ges, et on la querrai?
a! quan mal sembla, qui la ve,
que aquest caitiu deziron,
que ia ses leis non aura be,
laisse morir, que no l'aon!

Pus ab midons no·m pot valer
precs ni merces ni·l dregz qu'ieu ai,
ni a leys no ven a plazer
qu'ieu l'am, ia mais no·l o dirai;
aissi·m part de lieys e·m recre;
mort m'a e per mort li respon,
e vau m'en, pus ilh no·m rete,
caitius en yssilh, no saj on.

Tristans, ges non auretz de me,
qu'ieu m'en vau caitius, no sai on;
de chantar mi gic e·m recre,
e de ioi e d'amor m'escon.

XLVI

Mahn, Werke, i. *p.* 16.

Ab joi mov lo vers e·l comens,
et ab joi reman e fenis,
e sol que bona fos la fis,
bos sai qu'er lo comensamens.
per la bona comensansa
mi nais jois et alegransa;
per qu'ieu deg mais la bona fin grazir,
quar totz bos faitz aug lauzar al fenir.

Si m'apodera·l jois e·m vens
que·m meravilh cum o sofris,
quar non dic e non embrugis
cum sui aissi guais e jauzens;
mas greu veiretz fin' amansa
ses paor e ses duptansa
qu'ades tem hom vas so qu'ama falhir,
per qu'ieu no m'aus de parlar enardir.

D'una ren m'aonda mos sens
qu'anc nulhs hom mon joi no m'enquis
qu'ieu voluntiers no l'en mentis;
quar no·m par bons essenhamens,
anz es folia et enfansa,
qui d'amor a benenansa
qu'a om n'auze son fin cor descubrir
si no l'en pot o valer o servir.

Non es enuegz ni falhimens
ni vilania, so m'es vis,
mais d'ome quan se fai devis
d'autrui amor, ni conoissens.
enois! e que us enansa
de·m far enueg ni pensansa!
quasqus si deu de son mestier formir;
me confondetz, e vos non vei jauzir.

Ben estai a domna ardemens
entr' avols gens e mal vezis;
quar si bos cors non l'afortis,
greu pot esser pros ni valens:
per qu'ieu prec n'aia en membransa
la belha en cui ai fizansa,
que no·s camje per paraulas ni·s vir,
qu'enemicx qu'ai fatz d'enueia murir.

Ja sa bella boca rizens
no cugei baizan me trays,
mas ab un dous baizar m'aucis;
e s'ab autre no m'es guirens,
atressi m'es per semblansa,
cum fo de Peleus la lansa
que de son colp non podi' hom guerir,
si per eys loc no s'en fezes ferir.

Belha dompna, 'l vostre cors gens
e'l vostre belh huelh m'an conquis,
e'l dous esguar, e lo clar vis,
e la bella boca rizens:
que quan ben m'en pren esmansa,
de beutat no us truep esguansa;
la genser etz qu'om puesc' el mon chauzir,
o no y veg clar dels huels ab que us remir.

Bel Vezer, senes duptansa,
vostre pretz creys et enansa,
que tant sabes de plazers far e dir,
nuls hom no's pot de vos amar sufrir.

Ben deg aver alegransa,
qu'en tal domn' ai m'esperansa,
que qui'n ditz mal no pot plus lag mentir,
e qui'n ditz be no pot plus belh ver dir.

NOTES

Abbreviations.

O. F. Old French. Prov. Provençal.
M. F. Modern French. Dép. département.
Arr. arrondissement.

THE several troubadours have been arranged approximately in chronological order: but in several cases exact dates cannot be given.

References to Dante are given from the Oxford edition. Quotations from the *De Vulgari Eloquio* are given in the text of Pio Rajna (Florence, 1896).

I.

This vision of St. Paul was a well-known piece of literature during the Middle Ages. Mediaeval writers report the existence of two Greek originals, of which one is still in existence. There were several Latin versions, and at least fifty-four MSS. are known to be in existence. German versions also exist, as do French and English versions in rhyme, and a Danish translation of the fifteenth century. The Provençal version is a literal translation from the Latin. The piece is in connexion with Dante as regards its general idea—the archangel Michael conducting Paul through hell. *Inferno* ii. 28 almost certainly refers to this vision. The origin of the legend is to be referred to 2 Cor. xii. 2. A full account of the subject is to be found in Hermann Brandes, *Visio S. Pauli* (Halle, 1885), and in a paper by the same author in *Englische Studien*, vol. vii. (Heilbronn).

Line 14. **e vi en autre loc.** The text is defective. The Latin runs as follows:—'Et septem plage erant in circuitu eius: prima nix, secunda glacies, tercia ignis, quarta sanguis, quinta serpens, sexta fulgur, septima fetor. Et in illa anime peccatorum puniuntur, qui non egerunt penitenciam post peccata commissa in hoc mundo. Ibi cruciantur et recipiunt omnes secundum opera sua. Et alii flent, alii ululant, alii gemunt, alii ardent et querunt mortem, quam non inveniunt, quia anime non possunt mori.'

30. **las aurelhas**: read *l'emborigol*, and cf. below, l. 35.

34. semenan, &c.: 'qui se mittunt in sermonibus alienis aliis detrahentes.'

36. otracuiadors. The Latin and the sense of the passage support the correction, *adulteradors*.

58. non auran desmembramen: 'si quis mittatur in hoc puteo, non fiet commemoracio eius in conspectu domini.'

66. colpables: read *diables*, as the Latin original.

82. gaug: 'omnes sancti,' so read *sant*.

105. e .... men. Lat. 'maxime.' Appel proposes *majormen*.

107. del dilus. The sentence ends here, and a hiatus follows. Lat. *ergo*.

108. Cherubus, i. e. Cerberus.

109. alongatz: read *alegratz* (*letati*).

PEIRE D'ALVERNHE.

Introduction.

Our information concerning Peire d'Alvernhe consists almost entirely of the very scanty Provençal biography and the references to current events in his own poems. He was the son of a citizen in the diocese of Clermont; was brought up to the Church, where he probably gained the education of which the biography speaks, but abandoned this calling for the profession of jongleur. We learn this fact from a satire by a contemporary troubadour, Bernart Mati, which was written in answer to Peire's 'sirventes' on the poets of the age. Examples of clerics becoming troubadours are by no means uncommon; the biography of Aimeric de Belenoi affords an example. He may be identified with a certain Petrus d'Alvernia, who appears as a witness to certain oaths registered at Montpelier in 1148. It is certain that he spent a considerable time at the court of Toulouse under Raimond V, his chief patron (born 1134, reigned 1148–1194). In the spring or summer of 1158 we find him at the court of Sancho of Castile, and it is likely that he had already visited Sancho's father Alfonso VII. In the summer of 1159 he went to Raimond Berengar IV of Barcelona (1130–1162), at the time when he was making his expedition against Toulouse in alliance with Henry II of England. He also visited the neighbourhood of Narbonne, and shortly before 1173 he was at Puivert (Dép. Aude). No doubt he was known to Ermengarde of Narbonne (1143–1192), a famous patroness of poets. He may have fought against the Saracens in Spain: in the *Cartulaire de l'église du Saint Sepulcre de Jérusalem* the name Petrus d'Alvernia is twice found in the list of those who

ore fidelity to the Convent of the Holy Sepulchre, but it is possible to say whether either of these persons is identical with r poet. There are no references in his poems to a pilgrimage or ısade to the Holy Land, and the name was possibly a common e. Of the women to whom his poems were addressed, nothing known. The biography tells us that he, like many another ɔubadour, ended his life in a monastery. The date of his death uncertain, but we may place the years 1150–1180 as limits to his ɔetical activity.

Nineteen of his poems have come down to us: they are, for the ost part, conventional in manner, but certain characteristics dis-nguish Peire's work from that of other poets. He constantly uses ıe seasons of the year and the corresponding appearance of nature s a contrast to, or as a means of expression for, his own frame of ınd. His use of metaphor is exceedingly bold, at times even ɔbscure, and critics have seen Arab influences in this characteristic f his style, which may have been contracted in Spain. He seems ɔ have had no small opinion of his own talents, as may be seen not nly in his satire on the troubadours of his time, but also from other assages in his poems. His prodigal use of alliteration is a marked ature of his style, and may be observed in every one of his poems ɔ a greater or less degree. He does not employ it in the artistic anner of Arnaut Daniel, who often contrives to soothe the ear by is means during the progress of a long *cobla estrampa*; on the ɔntrary, the superfluity of alliteration in Peire's poems might be ɔen a cause of distraction, and it is difficult to see any method in s general use of the device. However alliteration, as used in ermanic poetry, appears to some slight extent elsewhere in trou-ıdour poetry. Peire is mentioned by Dante, *De Vulg. El.* i. 10, l. 24; has been supposed that his poems were placed first in the collection f lyrics which Dante had at his disposal—a fact which would account ɔr the priority which Dante attributes to him in that passage.

II.

1. **si.** A common use of the word to introduce the verb, 'Peter f Auvergne, he was,' &c.

Clarmon: Clermont in Auvergne.

4. **outra mon**, 'beyond the mountains,' i. e. the Pyrenees, and so, n Spain. This statement is incorrect, for Marcabrun had made some stay in Spain shortly after 1137.

8. **canson non fetz.** On the difference between *vers* and *canso*

see Introduction to Arnaut Daniel, p. 155. Zenker quotes Lowinsky, *Zum geistl. Kunstliede*, p. 247, to the effect that 'the distinction is merely historical. *Vers* was a term originally applied to every poem in stanza form; *canso* meant the tune or melody. Afterwards the love poem of more elaborate form and provided with a more intricate melody was known as the *canso*. The words of the biography merely mean that the term *canso* was not then the special name for a particular kind of poetry.' Upon this we may remark that *son* is used by Peire and also in his biography (see l. 5) to mean the tune, so that it remains to explain what meaning the word *canso* had for Peire.

23. **Dalfins**: the Dauphin, Robert I, 1169–1234.

III.

3. 'I wish that my knowledge (i. e. my artistic powers) may sprout and put out branches under the impulse of a new joy which bears me fruit and flowers.' The poet's thought is of the contrast between the winter, when nature is at rest, and his own expanding thoughts. de, in l. 4, gives the origin of this growth. For the alliteration throughout the poem and the bold metaphor in this passage see introductory note.

5. **clarsir**. Cf. XXIV. 2, of which poem Canello considers the theme to have been borrowed from this passage. It is, however, one of the commonplaces of troubadour poetry.

8. **contr' aisso**, i. e. in opposition to the cheerlessness of winter.

10. i. e. life is worth little. For these actions as typical of daily life cf. Bertran de Born, XI. 2.

11. **a lui**, 'to him,' i. e. to a man without her to whom he is inclined.

13. 'And if a man is cheerful then, when he is hard pressed, it seems to me that with good reason he is willing to be his friend,' i. e. if love can bring consolation in distress, then a man has every reason for being in love.

19. 'Whom he (love) will, is rich or a beggar thereby (*en* refers to love), wherefore I prefer that which I possess from love (*en*) than even to be king of the Scotch or Welsh.'

21. **non** is the negative after the comparative; the reference is to the king of England, Henry II.

22. i. e. I know nothing about courtly behaviour.

26. 'As she does not ask me to speak, I am distracted: so afraid am I lest I should let go the good and take the bad (i. e. lest I should fail to perceive the right moment for addressing her or for keeping

silence) when I have most courage, I think, why do you not abstain from it?' (i. e. from the effort to discover whether I should be silent or speak).

29. **car**: expletive, as in O.F.; cf. Sermon, 'Grant mal fist Adam,' stanza 116, 'car m' i met, bels sire.' Cf. also l. 29, where it introduces the wish.

31. 'Since my lady takes from me the power of that which I have most desired of her.' His lady has taken from him the power of urging his suit, by chilling him into silence, as may be seen from the next line. We have to suppose that he had at one time declared his love, but his ill-chosen words were unfavourably received: therefore the opportunity which he most desired, i.e. of continuing his addresses, was gone.

35. **antics**, i. e. I shall quickly grow old and die.

40 ff. 'However poor and miserable I might be, the mere sight of her would be enough to make me rich.'

48. 'Loving service (is her protection) which grows and spreads, originating in her, ... green and white, as is snow.' The metaphor in the poet's mind is of a tree, with green leaves and white flowers, which protects the lady with its shade, to the growth of which she herself has given the impulse.

50. **desrasics** carries on the previous metaphor: 'do not root thyself up from her.'

52. 'More than if king Louis were to give me France,' i. e. she has conquered me more completely than I should have conquered Louis, even if I had crushed him so completely as to oblige him to give me his kingdom; i. e. her love is worth more to me than the whole kingdom of France. As Louis VII died in 1180, the poem must have been written before that date.

53. **Audric** appears in the biography of the troubadour Marcabrun, but there is nothing to prove the identity of the names, nor is anything known of the person here referred to.

IV.

Modern criticism would consi er this poem the best of such of Peire d'Alvernhe's works as now remain to us. The idea and the metrical form are taken from a poem by the troubadour Marcabrun, 'Estornel, coill ta volada,' in which a starling is employed to take the poet's message to his lady. The spirit of the two poems is, however, entirely different, Marcabrun's being a bitter satire upon women in general, whereas the poem by Peire is informed with true tenderness and feeling. It is possible that both poets imitated

some older model lost to us: however, Peire plainly borrowed from Marcabrun in another of his poems, and the latter must therefore have the credit of the idea, in the present state of our knowledge.

I.

4. ver, sc. afaire from the previous line, 'let her tell you of her real doings.'

35. 'And I shall know for what the sign shall be, when I shall see him (or, it?), for I will tell him, if I know anything, that he may dispose his actions in accordance therewith there (where he now is).' The true reading of this passage is doubtful, and the MSS. are discordant: the bird expects some sign from the lady, which his master will be able to interpret, and which will cause him pleasure or pain, according to its nature.

55. 'For white quickly falls upon brown,' i.e. brown hair soon becomes white.

59. qui = si om, 'and it is better, if one performs actions (is engaged in an undertaking), to accomplish them before anything else forces one to them,' i.e. voluntary action is better than compulsory: it is better to give your lover his wish now, than to find yourself compelled to do so by old age.

II.

3. 'And she sends me a message corresponding to that which he (the bird) delivered from me.'

12. amis, French form for the sake of the rhyme, instead of the Provençal amics; cf. B. de Born, enemi, xi. 23.

17. 'But, if I had been assured, I would have shown him more kindness. segura, i.e. if I had been certain of his love; or, possibly, if I had been safe in so doing, from my husband's jealousy.

30. trasfigura, 'until he changes his form,' i.e. disappears, when she wakes up.

32. ans, 'before I saw him': she had presumably known him by reputation.

44. qui: cf. note to l. 59 of the first poem (above).

50. aura: v. Gloss., aürar.

V.

The references in this satire upon contemporary troubadours show that it must have been composed before 1173; in the *tornada* Puivert is named as the place of composition, probably identical with the place of that name in the department of Aude, south-west of Limoux. The castle of Puivert was destroyed by Simon de Montfort, 1210.

5. The singing of the troubadours mentioned is compared to the performance of shepherds, who do not know the difference between high and low, i. e. have no artistic power.

7. **Peire Rogiers**: a troubadour who flourished in the third quarter of the twelfth century. His love poems are addressed to Ermengarde of Narbonne, daughter of Aimeric II, who reigned 1143–1192. He was a countryman of Peire d'Alvernhe, and, like him, began life as an ecclesiastic: that he would have done better to have remained in that profession is the point of this stanza.

13. **Guirautz de Bornelh**: see Introduction to his poems, p. 142.

19. **Bernartz de Ventadorn**: wrote from 1145(?)–1195; according to the Provençal biography, he was of low birth, the son of the man who stoked the baking ovens at the castle of Ventadorn, in Limouzin; Peire seems to have had a slightly different version of the low origin with which he here reproaches him. The viscount of Ventadorn was struck with his talents and took him under his protection; however, finding that Bernart was intriguing with his wife, he dismissed him. Bernart then went to the duchess of Normandy, Eleanor of Guienne, who had married Henry II of England, 1152: when Eleanor went to England he betook himself to Raimond V of Toulouse, and upon his death entered the monastery of Dalon. Such is the account of the Provençal biography, which is, however, historically untrustworthy in details.

Bernart's deep feeling and the true spirit of lyric poetry with which his work is inspired make him one of the most attractive of the troubadours to a modern reader.

25. This Limousin man of Briva (dép. Corrèze) is probably identical with the 'Lemosin' of whom we possess a *tenso* with Bernart de Ventadorn, and his personal relations with Bernart are probably the reason for his mention here. Nothing is known of his life or personality.

31. Of Guillems de Ribas nothing is known. There are two places of this name in Catalon, and one in France (dép. Ardèche).

36. **vout** ('vultus'), 'his eyes look (when he sings) like those of a silver statue'; i. e. he turns up his eyes in singing so that only the whites are visible.

37. **Grimoartz Gausmars**: this name is probably the result of a misreading by different copyists of the name Guilhem Ademar, a troubadour by whom twelve poems are still in existence.

41. 'For so admirably will he be equipped, that a hundred will become jongleurs in consequence.'

43. **Peire Bermon** or Bremon: the troubadour contemporary with

Sordello (No. XLII, introd.); as his exchange of 'sirventes' with Sordello took place about 1240, long after Peire d'Alvernhe's time, this stanza must be an interpolation, as also is stanza xi and possibly vii. The desire to bring a successful satire up to date made this form of poetry especially liable to interpolation.

49. **Bernartz de Sayssac**: nothing is known of this troubadour.

55. **Raimbautz**, i.e. the troubadour Raimbaut d'Aurenga (1150-1173); the reference gives us the latest possible date for the poem.

61. **Ebles**: i. e. Eble de Ussel, partaker in *tensone* with his cousin Gui. As he flourished 1228–1233, this stanza must be an interpolation (see note to l. 43).

65. 'Of whom they say that for twopence he hires himself out here and sells himself there.'

poges: O. F. *pougeois*, a small coin of Puy, 'que faisaient battre les évêques de cette ville au temps de saint Louis. Elle était la moitié d'une obole et le quart d'un denier ou d'un toulousain' (Mistral, cit. Zenker).

67. **Guossalbo** or Gonzalgo Roitz is not otherwise known to us.

68. 'Who prides himself overmuch upon his poetry, wherefore he is backward in deeds of chivalry.'

70. 'And never through him was a good blow struck, he was not well enough equipped for that, unless he found it while running away'; i. e. not having sufficient courage to stand up to the enemy, no blow was struck either by or at him; the only blow that his presence at a battle occasioned was one delivered at him by a pursuing foe.

71. **garnitz** with **ben = de pretz garnitz**, a common expr. for worth and valour.

72. **lo** refers to **colps**.

donca gives the conditional sentence the air of an afterthought; 'unless, after all, it was that,' &c.

73. The old Lombard is an unknown person.

77. **marabotz**. This is Zenker's conjecture for MS. **maribots**: he refers the word to the Arab term 'marabout,' which came to be used as a word of reproach applied to converted Jews or Moors, who were suspected of leanings to their old faith. Hence *motz marabotz* are words which are neither Christian, Jewish, nor Mahometan, i. e. neither fish, flesh, nor fowl, Peire's criticism being that the Lombard had not learnt Provençal properly. We might also read *motz marabotis bastartz*, i. e. 'twopenny halfpenny words and bad coinage at that,' in which case we do not go so far afield for explanation as does Zenker.

78. **Cossezen**, see Glossary.

80. **desobre e desotz**: i. e. has the whole scale at his command.

Restori (*Rivista musicale Italiana*, vols. ii. and iii.) remarks that in one MS. the tunes attached to Peire's songs have an enormous compass, from A in bass clef to two octaves higher.

83. 'If he would only explain his words a little, for hardly any man understands them.' This is a compliment under the form of criticism, facility in the *trobar clus* being the special pride of many troubadours. See Introduction, § 11.

VI.

This poem is Peire's farewell to the world and to earthly love, upon his return to the cloister.

3. **qui** = *si om.*

6. **vergonhar**, 'to offer insult to,' i. e. to alter. The verses are to be written in so difficult a style, that the *joglar* will be obliged to learn them absolutely word for word, and will be unable to extemporise, should memory or industry fail him.

8. **compas**, 'he who knows not how to take the world (guide his life) in moderation.'

16. **sobre·l cais**, 'and who bears such a weight upon his mouth, that he cannot carry it when running.' The metaphor is from the *joglar* who also used to perform feats of tumbling and balancing.

21. 'For I think and feel that to my knowledge—I wish to warn you collectively—a man greatly deteriorates by undertaking too much, and damages his own business thereby.'

30. 'So that another possess them and I (only) see them'; as our proverb, 'A bird in the hand,' &c.

36. 'Or had me in heart in respect of loving,' i. e. was inclined to love me.

41. Cf. Psalm lxxi. 3.

43. 'If evil comes upon me in consequence (of my retiring from the world) I think (it will come) even through my intellect acting foolishly during my life: after my death let no one reproach me with that which I wish forgotten'; i. e. if I am unhappy in the cloister that will be the result of my foolish actions in life; I shall continue to yearn for worldly pleasure in consequence of the habits formed by those actions. Peire already speaks of himself as dead to the world, and so *vida* = earthly life: cf. the use of *segle*.

45. **folleiar** is pres. infin., as his retirement is not yet achieved and the action is therefore continuing.

BERTRAN DE BORN.

Bertran de Born. Dante, *Inf.* xxviii. 119–142, *Convito*, iv. 11, *De Vulg. El.* ii. 2. The Provençal enables us to confirm the reading in *Inf.* xxviii. 134–5 'Bertram dal Bornio, quelli che diedi al re giovane i mai conforti' ('Bertran of Born, who gave evil counsels to the young king'). The reading 'al re Giovanni' is found in some MSS.: but not only had Bertran little connexion with John 'sans terre,' but the expression 'the young king' recurs in his poems as a name for Henry II's eldest son (see e. g. No. IX, l. 5.). It seems to have been equally intelligible in Italy: Villani, *Cr.* v. 4 'questo re Giovane fu il più cortese signore del mondo e ebbe guerra col padre per indotta d' alcuno suo barone.' Dante did not, therefore, of necessity borrow the phrase from Bertran's poetry.

The genius of Dante, and the poetical fame of Bertran himself, have given him a more important position in history than is, perhaps, entirely his due. Jaufré, the prior of Vigeois, an abbey of Saint-Martial of Limoges, is the only chronicler during the reigns of Henry II and Richard Cœur de Lion who mentions Bertran's name. The *razos* prefixed to some of his poems by way of explanation are the work of an anonymous troubadour (possibly Uc de Saint-Circ): they constantly misinterpret the poems they attempt to explain, confuse names and events, and rather exaggerate the part played by Bertran himself. Beside these sources, we have the cartulary of Dalon, or rather the extracts made from it by Guignières in 1680 (the original has been lost), which give us information about Bertran's family and possessions. From these materials, and from the forty-four or forty-five poems which have come down to us, the poet's life can be reconstructed.

Bertran de Born's estates were situated on the borders of Limousin and Périgord. The family was ancient and honourable; from the cartulary Bertran appears to have been born about 1140: we find him, with his brother Constantin, in possession of the castle of Hautefort, which seems to have been a strong fortress; the lands belonging to the family were of no great extent and the income accruing from them was but scanty. In 1179 Bertran married one Raimonda, of whom nothing is known, except that she bore him at least two sons. In 1192 he lost this first wife and again married a certain Philippa. His warlike and turbulent character was the natural outcome of the conditions under which he lived: the feudal system divided the country into a number of fiefs, the holders of which were soldiers

born, while the lords were constantly at war with one another. All owed allegiance to the duke of Aquitaine, the count of Poitou: but his suzerainty was, in the majority of cases, no obstacle to their private wars.

These divisions were further accentuated by political events: in 1152 Henry II, count of Anjou and Maine, married Eleanor, the divorced wife of Louis VII of France, and mistress of Aquitaine. Henry became king of England two years later, and his rule over the barons of Aquitaine, which had never been strict, became the more relaxed owing to his continual absence in England.

South of Aquitaine proper, the dominions of the count of Toulouse stretched from the Garonne to the Alpes: this potentate was also called the duke of Narbonne, and was not disposed to recognize the suzerainty of the duke of Aquitaine. But in 1167 Alfonso II, king of Aragon and count of Barcelona, had inherited Provence, to which the count of Toulouse laid claim. Henry and Alfonso thus became natural allies, and the power of Alfonso in Aragon and Catalon was able to keep in check any serious attempt that the count of Toulouse might have meditated on Aquitaine. On the other hand, Henry had also to deal with a formidable adversary in the person of the French king, his lawful suzerain in France. Louis VII (or Philippe Auguste) was able to turn the constant revolts that broke out in Aquitaine to his own ends.

These circumstances are sufficient to account for the warlike nature of Bertran de Born's poetry. The first 'sirventes' which can be dated with certainty belongs to 1181, and is a call to the allies of Raimon V, count of Toulouse, to aid their master against the king of Aragon. What Bertran's personal share in the campaign was, we do not know. He was soon involved in a quarrel with his brother Constantin, with whom he held the castle of Hautefort in common. Constantin was driven out and succeeded in persuading the count of Limoges and Richard, duke of Aquitaine, to help him. Richard, however, was occupied elsewhere, and Bertran beat off all attacks upon the castle. In 1182 he went to the court of Henry II, during a temporary lull in the wars around him; there he proceeded to pay court to the princess Matilda, daughter of Henry II, whose husband, Henry of Saxony, was then on a pilgrimage. He also took part in the political affairs of the time. Henry II's eldest son, Henry, 'the young king,' had been crowned in 1170 at Westminster, and was anxious to have something more than the title, seeing that his brother Richard was duke of Aquitaine, count of Poitou, and practically an independent sovereign. Bertran had not forgotten Richard's action against him

on behalf of his brother Constantin, and was moreover powerfully attracted by the open and generous nature of the Young King. He therefore took his side, and on his return to Limousin became the central point of the league which was formed against Richard. Henry II succeeded in reconciling his two sons, the young Henry receiving a pecuniary compensation in lieu of political power. But the young Henry seems to have been really moved by Bertran's reproaches and at length revolted against his father and attacked his brother Richard. While he was in Turenne, he fell sick and died on June 11, 1183. Bertran lamented his loss in two poems, and soon felt the material effects of it. On June 29 Richard and the king of Aragon arrived before Hautefort, which surrendered after a week's resistance. Richard restored the castle to Constantin, but Bertran regained possession, as related in the second biography.

Henceforward Bertran remained faithful to Richard, and directed his animosity chiefly against the king of Aragon. At the same time, it appears that he would have been equally pleased with any war which would have brought profit to himself, and attempted to excite Richard against his father Henry II. This project came to nothing; but the war broke out between Richard and the French king; a truce of two years was concluded, and again broken by Richard. The Church, however, interfered, with its efforts to organize the Third Crusade, which called from Bertran two 'sirventes' in honour of Conrad, son of the marquis of Montferrat, who was defending Tyre against Saladin. Bertran remained at home in Limousin during this Crusade: his means were obviously insufficient to enable him to share in so distant a campaign; other and, for him, equally cogent reasons for remaining at home may be gathered from his poems. There followed the quarrels between Richard and the French king, the return to France of the latter, and finally Richard's capture on the Illyrian coast and his imprisonment by Henry VI of Austria, which terminated in 1194. Richard then came into Aquitaine, his return being celebrated by two poems from Bertran.

The Provençal biography informs us that Bertran finally became a monk in the Order of Citeaux. The convent where he spent his last years was the abbey of Dalon, near Hautefort. The cartulary mentions his name at various intervals from 1197 to 1202. In 1215 we have the entry 'octava candela in sepulcro ponitur pro Bernardo de Born: cera tres solidos empta est.' This is the only notice of the poet's death.

Dante perhaps exaggerated the part he played in stirring up strife between Henry II and his sons: modern writers go to the other

ctreme, and see in him the incarnation of French patriotism and the rerunner of Joan of Arc. The dominant note in his poems is love f war for its own sake and for the profit which it brings. Hence he an hardly be called the Tyrtæus of the Middle Ages, in so far as Tyrtæus was a patriot: for patriotism was a virtue as yet unborn in Southern France.

VII.

Biography II.

1. **si.** Cf. II, note to l. 1.

2. **cujava,** 'he nearly succeeded in depriving him of his inheritance': so also *cuider* in O. F. and cf. the use of more modern *penser*, now somewhat archaic, and replaced by *manquer, faillir.*

4. **fors doas.** At least eight *cansone* by Bertran are known to us. The biographies are entirely untrustworthy as historical evidence for the poet's life. In Biogr. I. the statement that Bertran was master of the king of England as well as of his son is false if taken too literally; his influence over the king was never of any account, but there is probably a reference to the story by which he outwitted Henry by playing on his affection for his dead son. Further on, we are informed that Bertran's nickname for the king of England was 'Oc e No': this, however, is his name for Richard Cœur de Lion. The Young King was not killed in one of Bertran's castles, as stated, but died a natural death of fever at Martel in the vicomté de Turenne; there is probably some confusion with Richard Cœur de Lion, who was killed by an arrow when besieging Châlus, in Limousin.

5. **per molhers.** Alfonso II meant that Bertran's 'sirventes' and Giraut's *cansone* were as husband and wife—the warlike and manly is contrasted with the tender and passionate.

7. **Papiol,** i. e. the jongleur who recited the poems and is personally addressed in several of them.

14. **lo reis lo pres.** This scene, however touching in itself, is not supported by our historical evidence. There is nothing to show that the king was present in person at the capture of Autafort, and the surrender must technically have been made to Richard, according to the poem 'Ges no mi desconort' (Stimming, No. 10).

19. **rendet si**: the technical term for entering a monastery. Cf. femme rendue,' O. F.

20. **Cistel**: the abbey of Dalon (see introd. note) belonged to the Order of Citeaux.

VIII.

This poem is the expression of Bertran's anger against the young king Henry, for his action in breaking up the league which had been formed against Richard Cœur de Lion; his father had persuaded him to accept pecuniary compensation (l. 10) and to be reconciled to his brother. Bertran's plans were thus thwarted for the moment (see Introd.). The poem was hence written during the year 1183.

en Lombardia. The scribe did not understand his text. This is his explanation of the phrase 'ab cels de Garlanda' in l. 31, which, in the first place, is part of a wish, no information being given in that stanza, and, secondly, means 'those of France' (see note). Thomas attempts to restore the author's credibility, by correcting 'Normandia'; this, however, is unsuitable, as Normandy was not then a part of France.

1. *lit.* 'I do not care to make longer delay as regards a "sirventes," so great is my desire to say it and to spread it abroad.'

7. **Aenrics** occurs constantly for the usual form Enric.

9. **quar aissi . . .** 'for thus he lives wholly upon a pension counted and guaranteed.'

12. **Arnaut**: of Beaulande, son of Garin of Montglane. William was his grandson and captured the Tour Gloriette (Tor Mirmanda) at the taking of Orange.

17. **non er**, 'he will not be king of English Cumberland.'

19. **Monsaurel.** Montsoreau, a little town in Anjou on the Loire.

Canda: the modern Candes on the same river, higher up.

21. **ducs**: sc. *sera* from the preceding *aura*.

23. **Bordel**: Bordeaux.

Landa: the plain south of the mouth of the Gironde, the modern Landes.

24. **Basats**: the modern Bazas, a town in Gascony, near the left bank of the Garonne.

25. **el so de n'Alamanda**, 'to the air of' Giraut de Bornelh's *tenso*, which was known by its opening phrase. (See No. XVI.)

31. **el reis**, i. e. the young Henry.

Garlanda: the name of a French baronial house, three brothers of which were severally seneschals of France. Hence the name denotes the French as a whole.

32. **conhats**, i. e. Philippe Auguste.

33. **Jaufres**: Geoffrey, third son of Henry II.

Bresilianda: Broceliande, a forest in Brittany, often mentioned in the Arthurian romances, and so used here as a synonym for Brittany as a whole.

IX.

poem is Bertran's *planh* on the death of the Young King, the mous of the two which he composed upon that event: the Henry died of fever, June 11, 1183, at Martel (dép. Lot).

ıort **mortal**: the conjunction of similar sounding words is :teristic of Bertran's style.

Never will there be, and believe not that there ever was, grief : in the world to compare with that loss.'

ıtenta: a difficult word. Several have taken it as = *extenta* :tendere'; Bartsch tr. 'powerful,' Chabaneau, 'thin, fleshless,' n *stento*, which, however, has nothing to do with 'extendere.' 's conjecture *estouta*, 'inexorable,' is adopted by Thomas.

ir. A similar metaphor in Folquet de Marselha, 'al falhimen tanh qu'om si mir, per so qu'om guart se meteis de falhir.' ', in the young king as in a glass, every one sees his own

The metaphor is common in mediaeval poetry; cf. Chrétien ?es, *Erec et Enide*, 438 'Ce fu cele par verité Qui fu feite ırder: Qu'an li se peüst an mirer Aussi com an un mireor'; XXXVIII. 31. It is finely used by Calderon, *La Cisma de ra*, I. iv.

u'al jove rei, 'that He pardon the young English king, if it Him, even as there is true pardon (with Him).'

X.

the death of his father, February 26, 1188, Richard had l to England, to make preparations for the Crusade; during :nce Godfrey of Lusignan killed one of his friends in Poitou, en Richard hurried back to avenge the murder he found leration of barons opposing him, among whom the most im- were Godfrey of Ranchon and Ademar of Angoulême. As Richard had crushed the revolt and driven Godfrey out of the , he was informed that the count of Toulouse had ill-treated ›risoned certain merchants, who had come into his country ıuitaine. Richard at once collected some troops, took Cahors issac and overran the whole province: he then turned upon :e and took seventeen castles in its neighbourhood. The count on sent an earnest request for help to his feudal lord, Philippe 2. Bertran in this 'sirventes' expresses his satisfaction at the : occurrence of war. His poem is an imitation of Arnaut ; 'Si·m fos Amors' (see No. XXVI) and is quoted by Dante, ;. *El.* ii. 2.

5. **pom**: a golden ball or knob, which ornamented the top of the tent.
8. **chan hom**: cf. Chanson de Roland, l. 1014:

'Or guart chascuns que granz cols i empleit;
Male chançon de nos dite ne seit,'

where there is also a reference to the custom of composing songs after a battle upon the behaviour of the personalities engaged.

12. **un dat mi plomba**: *lit.* 'that a die deceives me': *plombar* = to 'load' dice with lead, then, by transference of meaning, to 'deceive.' The image is used by several troubadours.

13. **Lisinha.** Lusignan, a barony in Poitou (dép. Vienne).

Rancom. Rancon, in Limousin (dép. Haute Vienne). The poet declares himself unable to take part in the struggle, but ready to give Richard his support.

18–19. **Gisortz.** Gisors upon the river Epte, the boundary between Normandy and France.

parc: a reference to the famous deer forest at Rouen.

23. **Charle**: i. e. Charlemagne.

24. **Polha e Sansonha** are Apulia and Saxony, the conquest of which is related in the 'chansons de geste' of Aspremont and Guiteclin. The argument is, that if the king of France were to perform some small achievement he would at once think himself equal to Charlemagne.

27. **Caortz**: Cahors, the capital of Quercy (dép. Lot). **Cajarc** is a castle in the same department.

29. **reis** is Henry II, who kept a large treasure in the castle of Chinom in Touraine, which Richard had plundered in 1187.

40. 'For which reason my delight, which was flourishing, has fallen upon evil times.'

bissestar is from 'bissextus,' an intercalary day: such days or years were regarded as unlucky in the Middle Ages and the word had the meaning of 'unfortunate' in Low Latin. Molière used it in *L'Etourdi*, Act V. Sc. 7: 'Il nous va faire encore quelque nouveau bissêtre.'

42. **Traïnac**: Treignac in Limousin (dép. Corrèze). Rotgier is an unknown personage.

44. 'ombra' ni 'om,' &c.: i.e. the poet can find no more rimes with these endings.

XI.

The date of this poem is nearly decided by its subject-matter. In line 17 Richard is called king: consequently the poem must have been written after July 6, 1189, when Henry II of England died. Richard

was then making preparations for entering upon the Third Crusade, but was occupied with state business for a year, and therefore obliged to postpone his departure. The poem is in praise of Conrad, known as the marquis of Tyre, the son of William IV of Montferrat, who defended the emperor Isaac, at Constantinople, against his rebellious subjects, and then proceeded to Tyre, which he delivered from Saladin. His brilliant defence aroused universal admiration, and Bertran here laments that he should be left unsupported by the Christian monarchs. He excuses himself for taking no share in the Crusade: probably lack of means might be added to the reasons he gives here. Conrad hoped to become king of Jerusalem with Richard's help, but in 1192 he was assassinated by the emissaries of 'the old man of the mountain.'

2. **que·s leveron mati**, 'of all those who get up in the morning,' i.e. of all men, all who 'live under the sun.' Possibly 'of all those who struggle to outstrip their neighbours,' the proverb of the early bird.

3. **messers**: borrowed from the Italian *messere*. Provençal poets often employ the title in speaking of Italians, and also 'sier' ('ser'), cf. XLI, Biogr. II, ll. 2, 8, 9.

fi ses enjan, i.e. 'undoubtedly.'

14. **qu'ieu fora**, 'otherwise I should have been there quite a year ago.'

23. **enemi**: the Langue d'Oïl form, instead of the Prov. *enemic*. So *di* for *dic*, l. 37; cf. note XVI. 15 and IV. ii. 12.

29. **la roda**, i.e. 'the wheel continues to turn in this world, only it has the end in evil'; i.e. the wheel turns, but stops for a moment, when those who were on high are brought low. The wheel of fortune is a common image in mediaeval poetry. Thomas quotes Giraut de Borneil, 'Tals es en gran pojar | cui la roda en brieu virar | fai son pojar descendre'; cf. also stanza 124 of the sermon 'Grant mal fist Adam': 'si les fait torner | venir e raler | qui la roe tient.' Cf. Dante, *Inf.* vii. 96 and xv. 95.

35. **dieus escriu**: cf. for example Ps. lvi. 8.

42. **l'Arbre Sec**. According to a legend widely current in the Middle Ages, this was a tree situated since the Creation, according to different versions, in the valley of Hebron, in Persia, or in the legendary earthly paradise in the far North, which had dried up on the Crucifixion of Christ, and was to flourish again, as soon as a Christian prince should drive the infidels from the Holy Land.

50. **Isembart** appears once again in Bertran's poems, but nothing is known of the bearer of this name.

Troia is apparently Troyes in Champagne, as we learn elsewhere that Isembart belonged to Artois.

54. Brandits: i.e. Brindisi, in Italy; then, as now, a well-known harbour.

55. rei. Conrad was disputing the throne of Jerusalem with Guy of Lusignan: eventually, it was arranged that Guy should keep the title, while Conrad, whose claim was strengthened by his marriage with Isabella, should share the power and succeed to the title. After Conrad's assassination, Isabella married Henry of Champagne, who was accepted as king, Guy being compensated with the throne of Cyprus.

56. no t'enoia: the imperative is unusual in Provençal, the language of courtesy, the subjunctive or the infinitive being used instead. O. F., however, used the imperative, both affirmative and negative. Probably, therefore, French syntax has been adopted here for the sake of the rime; cf. l. 23.

XII.

The two poems following refer to Bertran's love affairs with Maĕut or Matilda, a daughter of the Viscount Boso II of Turenne (1122–1143). Matilda and her two sisters, Maria of Ventadorn and Elise of Montfort, were the most renowned beauties of Languedoc. Bertran's relations with Maĕut were disturbed by the marriage of the viscount of Comborn with Guiscarda, a famous beauty, to whom Bertran addressed a song upon her marriage. Maĕut was angered at Bertran's attention to the newcomer, and dismissed him from her service. Bertran then attempted to make his peace with the poem of excuse, 'Ieu m' escondisc.' Maĕut, however, was not to be appeased, and the poet therefore resolved to appeal to her jealousy in the highly original poem of the 'domna soisseubuda.' There is a well-known poem founded upon this idea, by Elias de Barjols, a thirteenth-century troubadour, which, as Thomas points out, might be called the poem of the 'cavalier soisseubut.' The poet, in order to find a knight worthy of the lady to whom he sings, borrows a quality from different personalities, to compose an ideal: among other selections is the 'sen d'en Bertran.' (See *Parnasse Occitanien*, p. 98.)

4. lo vostre cors, i.e. 'yourself.' 'I pray you, that your own self may never be disunited from me . . .' Thomas well quotes the M. F. phrase, 'J'ai fait cela à mon corps défendant,' i.e. 'malgré moi.'

7. get: *gitar* is the technical term for letting the hawk fly at the

game, after removing the hood from his head. 'At the first cast may I lose my hawk.'

10. 'If I do not prefer my yearning for you to gaining my desire of another, who should give me her love,' &c.

19. The allusions are to the game of tric-trac or backgammon. The taulier (M. F. *tablier*) is the box or board in which the game is played. The taula is one of the divisions of the board, the 'table' in English terminology. 'If I sit down by the board to play, may I be unable to win a denier, and may the table be made up and I unable to enter: nay more, may I ever throw the worst cast of all, if,' &c.

25. parzonier, 'may I be joint-owner of a castle.' A reference to Bertran's early troubles with his brother. See Biography.

32. sapch' a: thus Stimming for MSS. sai a. If this latter be kept, we must punctuate (as Appel), 'e pois, no sai a que, m'aia mestier,' 'and then may I be in lack, I know not for what,' i.e. may all kinds of misfortunes happen to me. Stimming's text translates, 'and then may I not know for what I am in lack,' *aia* being subjunctive as usual in Oratio Obliqua.

38. mudat. Hawks were of greater value after their first moulting, this being a dangerous time for the bird's health.

42. debaten: a bad habit in a hawk. Cf. Rigaud de Barbezieux, 'Lo bos austors que per talan no·s mou ni no·s debat, | enans aten tro qu'om l'aia gitat.'

XIII.

11. 'Since I cannot find one equal to you, who should be as fair and excellent, and her large heart so joyful,' &c.

13. sos rics cors. A natural anacoluthon; the verb is easily understood from 'fos,' 'sos' taking the place of the relative pronoun which would be expected.

22. Cembelis. Bertran uses this pseudonym once again, as also does Peire Vidal. Nothing is known of the person thus indicated.

24. 'And I act very boldly, for I omit nothing for you, so that nothing of good was lacking to you.' i represents the 2nd pers. pron. Cf. XLIV. 831, where 'i' represents the 3rd pers. The reference seems to be to the 'domna soisseubuda,' who is personified and addressed: 'I am bold enough to rob all beauties so that you may be endowed with every grace.'

27. na Elis, i. e. Elise de Montfort, sister of Maĕut. Thomas divides the words 'n' Aelis,' but the *razo* and other passages show Elis to be the correct form. Elis = Elise, Elizabeth, while Aelis is connected with Adelheid.

31. **vescomtal** is properly an adjective; so 'comtal'; cf. XVII. 56. The viscountess of Chalais was Tiborc of Montausier, who brought about a reconciliation between Bertran and Maĕut, as we learn from the *raso* to a later poem.

36. **Rochachoart** was a viscounty in Limousin. Rochechouard is a little town in the department of Haute Vienne. Of Agnes of Rochechouard nothing further is known. Iseut or Isolde, the wife of king Mark of Cornwall, Tristram's lady, is called 'Iseut la bloie' by the trouvères for her fair hair.

41. **N'Audiarts**: apparently Audiart (Aldigart) of Malamort, a friend of Maĕut's sister, Maria of Ventadorn.

47. **Mielhs-de-be**: a pseudonym for the lady Guiscarda.

51. **na Faidid'**, **Bels Miralhs** (56) and **Asiman** (71) are names unknown to us.

61. **Bels Senher**, i. e. **Maĕut**.

XIV.

Some doubt has been thrown upon Bertran's authorship of this poem, from the fact that several MSS. variously attribute it to other poets. The discrepancy perhaps arose in consequence of a stanza—omitted by Stimming as an interpolation—which is not entirely consistent with what we know of the poet's life. In style, however, the poem bears the stamp of Bertran's composition throughout.

31. **massas**. Maces were carried by esquires and serjeants-at-arms, not by knights.

53. **guerreiatz**. The subjunctive would be more regular than the indicative after 'enanz que'; but instances of the indicative exist in good writers. Probably it is to be explained here partly by the necessity for the rime, and also because the poet desired to give a tone of greater reality to the hypothesis than the subjunctive would express.

GIRAUT DE BORNELH.

Our information upon the life of this famous troubadour is but scanty. The Provençal biography tells us that he was of Excideuil in Limousin (Dordogne), born of poor parents, and that he raised himself to his high position in the literary world by the exercise of his own talents. He may have been born about 1138, and his poetical career probably lay between the years 1165 and 1220, but these dates cannot be given with any certainty. The name Bornelh has not yet been identified. (Chabaneau considers that it may be identical with Bourneix, in which name the *-x* 'est sans valeur phonique ou

étymologique.') He went through the siege of Accon (Acre?) with Richard Cœur de Lion during the Third Crusade, and remained for a year at the court of Boemund III of Antioch. Like many other troubadours, he visited Spain, and the court of Alfonso II of Aragon (1162–1196), for whose criticism upon his poems see the biography of Bertran de Born (VII. 11. 5). He was also patronized by Alfonso's successor, Pedro II (1196–1213), and by Alfonso IX of Leon (1188–1214). The plundering of his residence, to which Giraut makes reference in his 'sirventes,' was brought about in 1211 by his feudal lord, Guy V, viscount of Limoges. The biography further informs us that he was unmarried, and liberal to his parents and the Church. For his personal appearance see Peire d'Alvernhe's satire (V. 13). As this satire was written before 1173, it seems that Giraut must have attained his poetical fame at an early age, assuming the date above given to be in any degree correct.

The interest of his life is chiefly literary. The biography of Peire d'Alvernhe says that Peire only composed *vers*, and that the first *canso* was written by Giraut de Bornelh (see note to II. 8). His own biography informs us that he was called the Master of the Troubadours. For a considerable time he devoted himself to the *trobar clus*, but he afterwards abandoned this style in preference for the *trobar leu* (see Introduction, § 11). There are indications of some rivalry between Giraut and Arnaut Daniel, the greatest poet of the obscure school, preferred by Dante to the former (*Purg.* xxvi. 120). Dante's quotation of Giraut (*De Vulg. El.* ii. 2) as the poet of 'rectitudo' is entirely justified by the high moral tone of his 'sirventes,' wherein he rebukes the corruption of the feudal life of his time. Some of the poems written in the *trobar clus* are exceedingly obscure, and in this respect he is not behind Arnaut Daniel: eighty of his poems have come down to us.

XV.

3. **letras**, i. e. Latin.

XVI.

The *raso* to this poem does not bear out the statement of a *pastorella* by Giraut de Bornelh, to the effect that his lady's name was Escaruenha. The name Alamanda is not mentioned elsewhere in his poems, and we know that the *raso* is usually an inaccurate and untrustworthy document as regards historical details. The author of the *raso* was probably not acquainted with the *pastorella* above mentioned and took the opening words of the poem to indicate Giraut's lady.

The mention of Estanc as her birthplace only appears in one MS. of this *raso* and may have been due to some misunderstanding which has not yet been satisfactorily explained. The poem is of the form known as *tenso* ('*tentionem,' from 'tentus') which is thus defined in the *Leys d'amors*: 'Tensos es contrastz o debatz, en lo qual cascus mante e razona alcun dig o alcun fag.' This form no doubt originated in those poetical contests common among many early peoples, when one poet uttered a strophe and his rival was obliged to answer in another of the same metre and to the same melody. Among the troubadours, *tensone* were often 'fictitious,' i. e. the discussion was maintained between the poet and some imaginary person or even a horse, cloak or other inanimate object. The question has been raised whether Alamanda, the maid with whom Giraut carries on the argument, was a real personality, or whether she was the poet's creation. The fact that the *raso* speaks of her as a poetess is no conclusive proof: and, if any change of style can be discerned in the respective stanzas, this would be an artifice which a poet would naturally use to give his poem the appearance of a real *tenso*. If Alamanda was a poetess, none other of her works has come down to us. The poem seems to have been well known in troubadour society: Bertran de Born imitates it (see No. VIII) and the melody is still extant in one MS.

1. s'ie·us. The question occurs at times whether this collocation should be written 'sieus.' The diphthong 'iu' alternates with the triphthong 'ieu,' as 'liurar' and 'lieurar,' &c.: 'sieus' would thus = 'si + us' enclitic, and similar forms are of constant occurrence with other possessive pronouns.

10. garanda, 'is guaranteed.' Others translate the verb 'fulfilled.' In the latter case cf. for the pleonasm ll. 12, 31, 42, 48, and note that all occur in the stanzas of Alamanda.

11. l'us . . . l'autre, i. e. the one and the other of the two lovers.

13. 'And if she says to you of a high hill, that it is a plain, believe her': i. e. fall in with any whim, however unreasonable.

15. lo bes e·l mals, i. e. everything: cf l. 60 'ni vestida ni nuda,' 'in no fashion': cf. XI. 23 'amic ni enemi,' i. e. 'nobody.'

19, 20. 'A little anger hurts you, and a little joy helps you, since you are in no way the first nor the second': i. e. as you are only a servant, a small outburst of anger or a little favour touches you nearly.

mas conceals an ellipse (as 'sed enim'), 'but . . . and therefore I am not surprised at the effect upon you of anger or favour . . . you are only a servant.'

21. The anacoluthon expresses the poet's agitation, 'And I, who fear this anger that it may destroy me, what do you advise me if I feel myself perishing?'

23. vas l'onda, i. e. that I should plunge deeper into misfortune. The argument of the strophe is as follows: Your mode of appeasing an angry mistress might serve your turn, as you are only a servant, but it would make my case worse than ever.

28. pelar mon prat, 'I would rather root up my meadow than that another should mow it for me.' *Pelar*, entire extirpation as opposed to *tondre*, 'to cut away partially,' 'shear off.' The maid's argument is: 'If you think me easily satisfied, you are wrong: if I were a lover, I would rather have the fruits of love wholly in my own keeping, than behave in such a way as to give another the opportunity of sharing in them. If I were willing to help you to regain your lady's love, your own behaviour would make the attempt useless.'

39. Berenguieira. It is most unlikely that this name is to be identified with that of the wife of Richard Cœur de Lion (married 1191). Probably there was another servant, of whom Giraut might have taken advice, bearing this name, which was a common one in southern France at this period. Another explanation is that Giraut was thinking of the ass in the Roman de Renart ('l'ânesse Berenger'), the argument then being that Alamanda was more stupid than that animal. Tobler thinks that Berenguieira had become a proverbial name for a foolish adviser, from some *novelas* current upon that theme.

41. 'I see now, Giraut, that she is requiting you for that you called her,' &c.

45 ff. i. e. If I, by my entreaties, were to bring about peace between you, this would be the very last time that she would ever promise you forgiveness.

52. s'anc. 'If ever you felt how easily the lover's heart changes, if ever you were in love yourself, think,' &c. Giraut now perceives that the maid is his last hope, and therefore changes to a tone of entreaty.

57 ff. 'I would gladly have made peace (between you) ere now, but she told me that she is angered with just cause, because you, like a fool, were paying court to another, entirely without concealment, who was not as good as she by any means.'

61. fara que venquda. 'Will she not act like one conquered, if she does not give you up, if you pay court to another?' i. e. she will be forgiving a great deal if she takes you back after your past conduct.

63 f. i. e. I have been defending her in what I have said, but I will help you if you will keep the peace henceforward.

65. 'If you are believed of her, assure her of it for me,' i. e. that I will not offend her again.

66. loi = *lo li*.

XVII.

This *tenso* has a special interest, as giving us an insight into the literary ideals and controversies of the poets of the time. Giraut here discusses with Linhaure the respective merits of the *trobar clus* and the *trobar leu* (see Introd., § 11). Kolsen adduces many arguments to show that Linhaure was a pseudonym for the well-known troubadour Raimbaut d'Aurenga. To examine the theory in detail is impossible here, but it is clear that the so-called Linhaure and Raimbaut d'Aurenga both lived in Provence at the same time, were both counts, both exponents of the *trobar clus*, both in friendly relations with Giraut de Bornelh, both died, in 1173, in Provence, and at a comparatively early age. The identification may therefore be considered as almost a certainty. For the date see note, l. 59.

10. 'But, for myself, I would judge in so far as a song is more liked and prized if one makes it easy' (qui = *si l'on*). Giraut's argument is: others may write as they please, for all I care; but, if you ask my opinion, I think a song is more likely to be popular if easily understood; and, now that you have my opinion, don't be vexed at it.

15. 'Giraut, I do not wish my poetry to turn into such confusion, that one should like the bad as well as the good,' &c.

16. mos trobars does not mean the poems which Linhaure personally had produced, but the art of *trobar clus*, to which he had devoted himself and therefore calls his. He thus argues: I do not wish to see my beloved art so disturbed, that any fool without training can understand any poem.

18. fatz, see Glossary, *fat*.

19. er: the subj. is *mos trobars*, l. 16.

21. so is obj. to *conoison* and subj. to *cal*.

22. per aiso, 'if I am wakeful for that purpose,' i. e. to make my poetry clear to all. Giraut's reply is, that it costs as many pains to write simple as to write involved poetry, and what advantage is there in writing poems which no one can understand?

32. 'For ordinary commonplaces are no fit food for artists.' denhtatz is O. F. *daintié*, 'delicacies.'

36. fort de bon conseill = *de fort bon conseill*. 'A faithful lover when disputing (with any one) is of excellent good counsel.' Kolsen

seems to consider *amans* as referring to the friendship existing between the two poets, and understands 'a true lover only contradicts with good intent.' It is equally likely that *amans* refers to Linhaure's love for his own form of art (*mos trobars*, l. 16), and the passage will mean, 'A true lover is always ready with argument in dispute.' Some would take contrarian as pass., 'when thwarted.'

38. 'And yet I abandon it, although my uplifted song costs me more trouble than a hoarse melody; and I could say that evil of it which one should not say to a man in serfdom.'

si, by this rendering = *si tot*; digua is potential subjunctive.

levats is the 'uplifted strain' of the easy melody which is understood by all, whereas songs in the *trobar clus* are 'hoarse' by comparison.

41. lo refers to *uns enraumats*; according to strict grammar, these two words should change places. The argument thus is: 'You, Linhaure, are fertile in argument, like every one with a hobby; but I have given up your style of poetry, though it is less troublesome than mine, and I could utter the worst reproaches against it if I would.'

43 ff. Tobler's supposition, that Linhaure could not understand the preceding stanza, seems at least doubtful, in view of Giraut's reply in the last stanza of the poem, where he makes excuses for his violent language. Linhaure is here surprised and shocked by the energy of Giraut's argument, in view of their friendship, with which such language was not consonant. He hints at this, by practically asking Giraut to explain his meaning. Giraut then recollects himself, and excuses his behaviour by pleading the effects of his lady's disdain.

49. als consir. It seems impossible to translate, as Kolsen, 'on account of other trouble'; examples for *als* as an adjective are lacking.

consir is the verb. 'When I think of anything else, it makes no impression on me.'

50. vira·l vermeill. 'She, whom I am trying to win over, turns to me the red side of the shield,' i. e. shows a hostile front; the *vermeill de l'escut* being the side painted with the coat of arms, which was turned towards the enemy.

56. 'Do I not remember how you made me,' &c. comtal means properly, 'belonging to a count, within a count's jurisdiction,' see note to XIII. 31. There seems to be a reference to l. 42, which Linhaure may have misunderstood as referring to himself. The line thus contains Giraut's assurance that he had no desire to set himself above Linhaure.

59. que: sc. 'I shall not be here, for I am going,' &c. The court in question was probably that of Alfonso II of Aragon, and the Christmas that of 1168.

XVIII.

Quoted by Dante (*De Vulg. El.* ii. 2) to instance Giraut as a poet of 'rectitudo.'

27. 'Shame on the knight who,' &c.

33. 'For a guide is now needed for such a one as was wont to guide.'

36. anar: sc. *vits*.

48. 'The wrong . . . consisting in the speaking evil of them.' las refers to *dompnas*, l. 44.

58. Giraut makes a similar allusion in another poem to the story of the goose of Bremar. Chabaneau (*Poésies inédites des troubadours de Périgord*, Paris, 1885, p. 37) says, 'J'ignore le sujet de ce conte, qui était sans doute un de ceux de "ma mère l'oie".'

71. This stanza, showing that Giraut's house was not destroyed, is in contradiction to the *raso*: as is often observed, the *rasos* are not a trustworthy source of information.

83. Dalfi: Robert I, Dauphin of Auvergne, 1169–1234; he was himself, according to his Provençal biography, a troubadour of great skill, and in friendly relations with Richard I of England.

XIX.

Several changes have been made in Monaci's punctuation.

Dante quotes (*De Vulg. El.* ii. 5) the opening line of the poem as an example of 'carmen endecasyllabum.'

5. 'Hardly shall I come off without loss, if I place myself upon a level and equality with her.' eo (from *egar*) seems to reinforce the previous verb. The poet is looking back upon a past infatuation which has not even yet lost all hold upon him, and in analysing its nature and causes he is obliged to place himself mentally upon a level with the lady in question, instead of humbly accepting any suffering which his love might bring, in the true spirit of troubadour service. Hence Levy's translation (Suppl., *Wörterbuch zu Raynouard's Lexique*), 'sich zugesellen,' hardly seems to hit the point.

11. 'And my heart, since it relies on something whence in some measure it derives cheerfulness, would desire me to sing a strain of mockery, for now was I considering right as upside down, until it became manifest.' The train of thought is as follows: 'the poet has been badly treated by his lady love; his ideas upon the justice of such treatment were utterly confused; but the real truth became

plain, and the coincidence of that fact with a sudden access of cheerfulness, which he cannot wholly explain, is the origin of the present song, in which he mocks at his past foolishness. The subject of sapareo is *dreg*.

17. The stanza may be paraphrased thus: Knowledge is rare and the heart is easily moved, but that is no shame to me. Will my infatuation ever be an advantage to me? No, because a love that can endure under such treatment as I have had (*ab tan*) is quite exceptional, and the praise that constancy brings will not compensate for the fact that I am getting thin and that my poetical power is being spoiled.

25. 'Never had any alarm importance or force for me, until excess of mockery began, alien to the exaltation of love.'

For effreis we should correct effretz: compare equivalent rimes (so *dretz* for *dreits*, l. 49).

26. joi is a word for which no English equivalent exists: its use should be carefully noted throughout the troubadour poems. The poet's argument is, that he was cast down by no rebuffs or coldness of his lady, until, &c.

29. 'And in consequence I lose, so that gentle words please me not (I lose my power of being pleased by . . .), for a (sense of) loss grew upon me from thence, which keeps me fast,' &c. His lady tried to soothe his anger, and he would not yield to her attempts, yet those very attempts made him feel more keenly the loss he had sustained.

33. 'Now, if my prayer should prevail for me, it is not right for me to sue for pardon, as my poetry does.' The objection to this rendering is, that the poem does not sue for pardon, that si que should mean 'even as,' and that the order of words suggests the common phrase *faire que fols*, 'to do that which a fool does,' 'to act like a fool.' So we should translate, 'if I act like my poetry,' 'if I am consistent with my own utterances.' On the other hand, fai is not the usual form of the 1st pers. sing.

41. The poet is here apostrophising himself: 'You talk about her kindness to you, but it was nothing very great after all; to keep on hammering at a thing and getting no further argues a singular lack of sense.'

46. 'And if she did for you more than she should have done—O you who are worse than he of Beziers—what thanks do you owe her for it?'

47. oill de Bedes (Hérault) is an expression used elsewhere by Giraut: 'to be a man of Beziers' was synonymous for being a fool.

52. 'Far from all vileness and deceit, and far from me who am ever

thinking wherefore I grow thin and dry, reeling this side and that, staggering worse than a man turned round.'

56. **covers** ('conversus') : a man who turns round rapidly several times becomes giddy and staggers.

64. **Lignaure** : i. e. Linhaure (Raimbaut d'Aurenga, see introd. to No. XVII). **Lers** was on the Rhone, on the borders of the diocese of Orange (dép Vaucluse).

XX.

Several changes have been made in the text and the punctuation.

Dante (*De Vulg. El.* i. 9) quotes this poem in support of his argument as to the common origin of languages.

1. 'If a faithful friend should see me, he will blame love with truth (for the change that has been wrought in me); but I now cease from it (i. e. from blaming love), for fear' lest a worse thing befall me.

6. **no fe**, 'lack of faith,' 'ill faith.'

10. The poet has said in the first stanza that he does not propose to inveigh against love; nevertheless, he will say something. He proceeds to imply that he cannot be blamed for so doing: if the master is angry when a promising crop brings forth but little grain, so he may well be vexed that his love should have turned out so ill after a fair beginning.

16. 'For I saw that a holiday was preferable to a Christmas.' I do not understand the allusion.

18. 'And indeed I saw, while I was rich, according to the time which now runs, that I considered as a disgrace to myself many proceedings of which I am now a protection: for a conquered man, who bows to suffering, suffers so much that what is most irksome to him goes on worse for him: for love was the chief thing with me, according as I was equal to it.' Such is the literal translation of the stanza; the train of thought runs: 'While I was rich in my lady's love, rich compared with my present position, I thought much of her treatment a disgrace to myself. I should not think so now: for when a man has been conquered by love he must suffer a great deal, if he is uncomplaining as he should be. And I have suffered much in that way, for at one time, when I was equal to the strain, love was all in all to me.'

28. 'After a man runs into his power, he draws the greater of two evils.' **sa** refers to **amor**, which is always feminine in troubadour poetry, with one or two exceptions. The two evils are: being in love, which brought the suffering elsewhere described, and not being in love, as absence of love meant powerlessness to sing. Cf. Folquet de

Marselha, *tenso* with Tostemps, ll. 1 and 2: 'Tostemps, si vos sabetz d'amor | triatz de doas cal val mays.'

30. **Lodoycs**, i. e. Louis, one of the kings of France: but which one is difficult to say with certainty.

34. **rets venals**. A difficult expression: as it stands, we must translate, 'the base or common net,' and suppose that the poet is referring to a lady who distributed her favours with catholic impartiality, and so caught numerous unfortunates in her toils. So violent a metaphor is quite in the style of the *trobar clus*. The argument will then be: 'We may very well laugh at a lover who suffers all the pains of love, and yet cannot get rid of them, after he sees that his love is valueless owing to the venality of his lady.' An easier sense could be obtained by reading *prets*.

40. 'But for the better foundation of my song, I keep on the watch for words good on the rein (i. e. tractable, like horses), which are all loaded (like pack animals) and full of a meaning which is unusual, and yet belongs to them (*naturals*): but it is not everybody that knows what that meaning is.' An excellent commentary upon the methods adopted by poets of the *trobar clus*.

XXI.

Quoted by Dante (*De Vulg. El.* ii. 6) as an example of the 'gradus constructionis sapidus et venustus, etiam et excelsus.'

6. **pogram**: 3rd pers. plur. for *pogran*, under the influence of the following 'm.'

8. **que** belongs to l. 13.

19. **selh**. 'And that was pleasing when there was the most of it'; with *selh* sc. *segle*; **n'** (*en*) refers to *jays*.

26. 'Wherefore I consider it as criminal that a man should get good and real honour from a common low quarrel, for which he ought to be blamed, and you (ought to be blamed),' &c. **vos** refers to his audience, the nobility whose degeneration he rebukes.

37. 'And the fault proceeded from the great, when duty fell in pieces and broke.'

40. 'A man takes away the land of him who,' &c. **onor**: the property, the possession of which entitled a man to consideration; in feudal society, such property would be land.

49. 'I saw that people used to think highly of songs, and that dance and lay pleased them; but now I see more clearly that people turn from social pleasure, from noble deeds, from the actions of true lovers, and turn aside out of the right path, going every one aside: for if a man

heap up store of flesh and wine and corn, and if you join him in his doings, never shall I consider it praiseworthy, and I shall not be believed (but, nevertheless, 'liberavi animam meam'); but the sin of it will not follow me, for these riches are of little worth, if one turns them to disorder, and follows not justice nor law.' Such appears to be the meaning of a somewhat difficult stanza.

56. **se debluire** is a word the derivation and meaning of which are alike uncertain.

75. **en say**, 'from this time onward'; the full phrase is *de l'or en say*.

XXII.

This famous poem is of the form known as the *alba* or dawn-song, in which it was imperative that the word *alba* should recur at the close of every stanza. The last stanza is spoken by the lover in reply to the other stanzas uttered by his friend, who has been keeping watch below, lest the lady's husband should return unexpectedly.

ARNAUT DANIEL.

Our knowledge of this poet's life is very fragmentary: he probably flourished 1180–1200. The Provençal biography, which was written about a century later, shows him at the court of Richard Cœur de Lion: we may also infer that he was a friend of Bertran de Born, since Bertran sends his poem 'Belh m'es quan vei' (No. 40, Stimming) to 'Arnautz joglars,' while Arnaut directs his 'Lancan son passat' (No. 4, Canello) to Bertran. A coincidence of proper names would also lead us to suppose that both troubadours enjoyed the acquaintance of a certain lady. This fact supports the date above given, since Bertran de Born flourished 1175–1196; moreover, Peire d'Alvernhe makes no mention of Arnaut Daniel in his celebrated 'sirventes' against contemporary poets (see No. V) which was written between 1170–1180, according to Diez. Allusions in Arnaut's poems show him to have visited the courts of Paris and Aragon, as well as that of Richard. The Provençal biographer comments upon the obscurity of his poems: as concerns their matter, he has much in common with the other troubadours, and no very salient characteristics to distinguish him from them. A classical touch is at times apparent, derived, no doubt, from the early education of which the biography speaks: thus he alludes to Paris and Helen, Atalanta and Meleager, the Maeander and the Lernean Lake: several passages remind us of Ovid, but no direct reference can be given for any of these. A

coincidence with Horace (xxiii. 7.) is probably purely fortuitous. Arnaut's education is more apparent in his use of Latin words under a Provençal form; a large number of words are peculiar to himself and are not found in other writers. Many words are also found used in unusual senses—a characteristic which materially increases the difficulty of his poems. His great advance upon his predecessors consists in the changes he introduced in the use of rime and the disposition of the lines in the stanza. As to rimes, we note in the biography his use of *caras rimas*, or difficult rimes. A further characteristic is his employment of *rimas equivocas*, that is, of words of equivalent sound, but of different meaning. Probably, the further use of rimes of equivalent sound and meaning led him to the *sestina* (No. XXV), of which he is said to have been the inventor (see Introd. § 12). Arnaut's use of assonance is to be particularly noticed in this case, the light assonance of *arma—cambra*, *oncle—ongla*, *intra—veria*, satisfying the demand for rime in the opening stanza. In the following stanzas, the poet, who is, as it were, tormented by certain fixed ideas, which the final words of each line represent, mentally remodels these ideas, and presents them from fresh points of view, each stanza having its special assonances which give it a latent harmony of its own. In the concluding three verses the poet succeeds in calming his mental agony by definitely positing the ideas which have been troubling him. This is Canello's theory of the poetical idea of the *sestina* (*Fioriti di Liriche Provenzali*, Bologna, 1881, p. 35). It must be remembered that the music, which was as important to the troubadour poems as the words, is absolutely indispensable to us before we can attempt to dogmatize on the poetic value of the *sestina* form.

We have previously treated of the nature of the stanza in the troubadour poems (Introd. § 12). Dante (*De Vulg. El.* ii. 10) tells us that Arnaut Daniel used 'fere in omnibus cantionibus' the stanza 'sub una oda continua usque ad ultimum progressive, hoc est, sine iteratione modulationis cuiusquam et sine diesi: et diesim dicimus deductionem vergentem de una oda in aliam: hanc voltam vocamus, cum vulgus alloquimur.' In fact, we may be certain that more than half of the eighteen poems remaining to us are indivisible in stanza. Probably the musical accompaniment would show that others were not divided which now appear capable of division. Arnaut Daniel thus carried forward the reforms which such poets as Bernart de Ventadorn and Raimbaut d'Aurenga had begun, reforms which had for their object to do away with the monotonous repetition of the same musical phrases. Arnaut abandoned the rimes corresponding within the stanza, and, with these, the repetition of the same musical theme within the stanza.

His ideal was not only to avoid monotony, but to make of his poem an organic whole, and to do this by means of a regular musical development of his thought from the beginning to the end of the poem.

The passage in the *Purgatorio* (xxvi. 118) where Dante says that Arnaut was superior to all others as an author of 'versi d'amore e prose di romanzi' has given rise to long discussion. By 'versi d'amore' Arnaut's lyric poems are undoubtedly meant[1]: upon the latter half of the line, opinions have greatly differed. *Prosa* was a word originally used, in opposition to the 'hymnus' composed in classical metre, of unmetrical sentences sung in monotone (or plain-song?) which concluded with an 'Alleluia,' and were called 'sequences.' By degrees, musical influences gave them a certain rhythm, and they approached nearer to the 'hymnus.' This form was used at first for religious poems, then was adopted for longer works on sacred or profane subjects, and specially for didactic poetry. They are, at this point, distinguished from the more elaborate lyric poem by their stanza in monorime, of irregular length, and possibly in Alexandrine metre. In this connexion is quoted the opening of a legend of Berceo,

'Quiero far una prosa en roman paladino,'

prosa being, in this case, a narration in stanzas of four monorime Alexandrines. The legend is, however, ecclesiastical. Dante again uses the word in the *De Vulg. El.* i. 10 where, he says, the Langue d'Oïl claims as its own 'quidquid redactum sive inventum est ad vulgare prosaicum, . . . videlicet biblia cum Troianorum Romanorumque gestibus compilata et Arturi regis ambages pulcerrime, et quam plures alie historie ac doctrine' (with this we may compare Raimon Vidal, *Las Rasos de Trobar*, Stengel, p. 70, 'La parladura francesca val mais et es plus avinenz a far romanz, retronsas et pasturellas, mas cella de Lemosin val mais per far vers et cansons et sirventes'). Probably by 'vulgare prosaicum' Dante meant the prosaic poems of the Arthurian cycle, that is, poems not written in the symmetrical stanza employed by lyric poets. We now turn to the word 'romanzi.' The word *romans* ('romanice') originally meant, both for French and Provençal, works written in the vulgar tongue, as opposed to Latin. (Cf. the sermon 'Grant mal fist Adam' ad fin., and Peire Corbiac, Hymn to the Virgin, l. 8, 'Romans o lenga latina'.) Hence it came to be a substantive, meaning a book translated into the vulgar

[1] The phrase was thus used in Early Italian: cf. a *canzone* of Ruggerone di Palermo (Monaci, *Chrest. Italiana*, i. p. 77):—

'Ben mi degio alegrare e fare versi d' amore.'

tongue from Latin. In the Langue d'Oïl, such translations were from the 'matière de Rome,' the adventures and legends of the Round Table, so that the name was applied especially to stories of this kind. In the south of France the word obtained a different meaning, and was specially applied to instructive and edifying legends, or to moral and didactic poems, the Latin translations being at first chiefly of this character (R. Vidal, quoted above, uses *romans* in its French sense). Dante, in the *Purgatorio*, uses the word naturally in its Provençal sense; moreover, this conclusion is supported by the fact that he compares Arnaut to Guido Guinicelli and Giraut de Borneil, both lyric poets, which he would hardly do if he were attributing epic poems to Arnaut. The poem of Giraut de Borneil (Appel, No. 63) is a *romans* in this sense of the word, as also are the 'doctrinae in vulgari prosaico' of Dante (*De Vulg. El.* i. 10).

Thus by 'di romanzi,' as opposed to 'd'amore,' Dante means not a different kind of poetry, but a different kind of lyric poetry. There is no instance in Italian of *romanso* in the sense of the Provençal *romans*: but the cognate *romansina* or *ramansina*, 'reproof,' 'chiding,' can only be connected with *romanso* on the supposition that this word had a didactic meaning.

Hence Dante meant that Arnaut surpassed his contemporaries, not only in his use of language, but also in his composition of love poems, and of lyric poems of a less elaborate form, and of a moral or didactic nature. Dante's use of the word *versi* is probably in a general sense, 'poems.' *Vers* in Provençal had a special meaning. In the *Leys d'Amors*, i. 338, it is thus defined: 'Vers es us dictatz en romans que compren de V coblas a X amb una oz am doas tornadas . . . E deu tractar de sen: e per so es digz vers, que vol dir "verays," quar veraya cauza es parlar de sen. Enpero, segon lati vers se pot deshendre de, *verto, vertis*, que vol dir "girar" o "virar," et enayssi que "vers" sia digz de "virar," e segon aysso vers pot tractar no solamen de sen, anz o fay ysshamen d' amors, de lauzors, o de reprehensio, per donar castier; et enayssi "vers" de "virar," quar ades se vira, que tracta d' amors o de lauzors o de reprehensio[1].' The meaning of *vers* is thus rather vague: its chief characteristic is, that it may have ten strophes, while the *chanso* can have only seven—of Arnaut Daniel's surviving poems, more than two-thirds are certainly *chansos*. Whether, then, Dante is displaying his metrical erudition in his use of *versi*, or is using the word in a general sense, cannot be decided by this means, so many of Arnaut's poems being lost.

[1] Cf. Biogr., Peire d'Alvernhe, p. 126.

G. Paris (*Rom.* x. 478) interprets as follows: 'Il a dépassé tous les vers d'amour et toutes les proses de romans : il est supérieur à la fois aux auteurs de vers d'amour et de romans en prose . . . c'est-à-dire, il a effacé tous ceux qui ont écrit soit en provençal soit en français.' In the same article he disposes of the theory that Arnaut Daniel was the author of the *Lancelot* from which Ulrich von Zazichoven, a German minnesinger of the twelfth century, took his poem of the same title, showing that Ulrich borrowed from a French original. A *chanson de geste* ('Roland at Roncesvalles') has also been attributed to Arnaut Daniel, upon evidence even more doubtful.

XXIII.

3. **Ribairac**: in the department of Dordogne.
letras: i. e. Latin.

XXIV.

Dante quotes the opening line of this poem (*De Vulg. El.* ii. 2. 87) to instance Arnaut as the poet of love.

1. **amara**, cf. Hor. *Carm.* i. 4. 1 'acris hiems.'

2. The cold wind 'clears' the branches, at the approach of winter, just as the warm wind makes them thick with leaves in the spring; cf. III. 5.

5. 'Why do I force myself to compose and say to many what is pleasing? On account of her, who has cast me down from on high, for whom I fear I shall die, if she does not put an end to my weariness.'

Plazers: i. e. the poem.

far e dir: the composition and publication of it; see Introd. § 1.

7. **don** may refer to the lady, or to the sentence *virat bas d'aut*, 'I fear death as a result of rejection by her.'

8 ff. 'So brilliant was my first inspiration of choosing her, concerning whom my heart believes my eyes, that I care not twopence for the secret messages,' &c.

11. **s'eslutz**, 'my prayer is rarely illuminated,' i. e. does not often appear in poetical form, as I am otherwise occupied.

15 ff. The poet addresses Love personified. 'Love, have a care! Am I welcome? For, if thou receive me not, I fear I shall publish abroad so many sins of thine (?) that thou hadst better kill thyself.'

17. **detz**: for 'decem,' in general sense of 'many,' as *quaranta*, Boecis, 165. Canello considers this interpretation hazardous, and

thinks that 'detz' may be divided either as d'etz (d'estz) = 'of these,' or as de'tz = de tos, 'of thine,' &c. In both of these cases we should have 'ẹ.' The rime appears to demand 'ę,' and this should be conclusive in favour of 'dętz' ('decem'). At the same time, the rimes corresponding in the other stanzas are not wholly free from difficulty. In l. 3 we have 'lętz,' l. 10 'prętz' according to etymology, in l. 24 'quętz,' but in the Albigeois Crusade poem, l. 8096, 'quętz,' also in the *Donats Proensals*, Stengel, p. 50, 'quetz' appears in the list of rimes in 'etz estreit.' In l. 31 'ętz' is regular. Canello would consider the rime as being 'ę,' and quotes instances of this anomaly for 'letz,' 'pretz,' and 'etz.' On the whole, there are less difficulties in the way if we adopt 'ę.'

trencx: *trencar* = 'cut short'; whether the meaning is 'give yourself short shrift,' or 'stop your actions,' is doubtful.

19. 'But my strong enduring heart makes me endure many things, so that, though it be the time of snow, I need a kiss to refresh my burning heart, since no other unguent there avails.' **vers** must be 'verum,' a true thing, hence, a fact or deed. *vers*, 'spring,' which was the rendering of Bartsch, will not do, as it has 'ę' and here the rime requires 'ẹ.'

21. **refrezir** may be subst. with *cor* depending on it, 'for the refreshing of my heart,' or epexegetical infin., 'a kiss for my heart, to refresh it.'

22. Canello corrects a difficult MS. reading with **trahutz** (*trahusar*). The MSS. point to **traluts** (*tralusir*), 'illuminate.' Reading *trahuts*, tr. 'If she, whose slave I am, sustain me with her possession—even as she is the stronghold of all worth—of the unspoken prayers, &c., my thought will be made perfectly clear for her'; i. e. if she relieves my anxiety by deigning to accept my prayers, &c.

27. 'So that I beg her that she may be short with me, for thus she has me cheerful and gay; for the pleasure of another's love I value not as an apple'; i. e. I ask her to put an end to my period of doubts, and thus restore my good spirits, since hers is the only love I care for.

28. **als** is pron. neut. after *iausir*, 'the enjoyment of anything else,' the neuter helping to give a more delicate hint as to the transference of the poet's affections elsewhere.

29. 'Sweet love, desirable for all thy qualities, on account of thee there will be many affronts for me to suffer, for thou art the goal of all my follies, whence I have many a rough companion.'

cara: either the adj. used as subst.: or the subst. (*κάρα*), face or person.

30. **sofrir**: cf. construction of *refrezir* in l. 21. The poet means

that in trying to forget his love he has plunged into distraction and hence into bad company.

33. 'And gossip separates me not from you, nor does wealth make me depart, for never did I love anything with so little presumption (i.e. so humbly); nay, I yearn for you more than God for her of Dôme.' Canello explains 'her of Dôme' as the Virgin Mary, who had a well-known sanctuary on the Puy de Dôme or in some other place bearing that name; there is also a possible play of words in 'Doma' and 'domna.' Chabaneau thinks that there may have been a monastery at the little town of Dôme in Périgord, or even a hermitage, and would read dl or œl; translating 'more than those of Dôme loved God.'

36. 'Now prepare thyself, my song and stanza, to say to the king that which shall gain thee a reception.'

conduts in the dictionaries only appears as meaning 'banquet'; compared with O.F. 'conduit,' anc. Italian 'condutto,' Low Lat. 'conductus,' it seems to mean here, as in O.F., a processional song of a religious nature. Its exact meaning here, conjoined with *chans*, is at present inexplicable.

37. escuelhs. The meaning of this word has not been satisfactorily explained. Canello, who writes *escoills*, connects the word with *scoills* from 'schola,' comparing 'joi' and 'joia'; the *Glossaire Occitanien* translates 'classe, espèce, façon'; the progress of meaning would then appear to be, 'a school or kind of people,' and hence their manners. So Appel proposes to translate the passage, 'say that which will become you'; Canello, 'to the king who will be your master.' Appel also suggests 'reception' (*accueil*), which gives an excellent sense, but is difficult to justify.

40. son anel mir. Canello bases his ingenious interpretation on a passage from R. d'Orange (Mahn, *Gedichte*, 1072. 9) 'Que ges non lanza ni cairel | non tem ni brans asseris | con bai ni mir son anel.' Hence it appears that 'looking at or kissing the ring was a form of homage paid by the lover to the lady, and taken from the ceremony of promising allegiance to a feudal lord.' So the poet tells his song to go to the king, and look at his ring, i.e. bow before him and deliver the message that follows.

The next difficulty is the explanation of ders. This is the 3rd sing. pres. or perf. indic. of *derzer*, 'to raise' ('de-erigere'). Canello therefore proposes to take anel in the sense of 'latch' of a door, which it has in O. F., either from the curved shape, or because the latch could be raised by pulling a string with a ring attached to the end of it. The sense will then be, 'look for the latch and raise it.' But in this case either *mir* or *ders* is a grammatical anomaly. A further possibility is

o translate 'look at the ring; if he raises it, say.' The raising of the hand to be kissed would imply a gracious reception and a readiness to hear the message. In any case, a verb of saying must be understood before qu'anc.

41. '(Say) that I have never been a day absent from Aragon that I did not wish to go there in haste, but here they have called to me, remain.'

According to Tobler, roma is from *remaner* or *romaner*; all attempts to explain 'Roma' as a proper name appear unsatisfactory.

43. 'My mind is made up, to see again in my heart every evening her whom I, Arnaut, acknowledge as my mistress without peer, for in other directions my intention is entirely at an end.'

44. dompney has 'ę' but here rimes with 'ę.' The nominative should be *Arnauts*, but final 's' in these cases is dropped occasionally for the sake of the rime.

XXV.

1. lo ferm voler, &c., is object of escoyssendre.

2. becx, 'beak,' is often used contemptuously for 'mouth' by the troubadours. Here, however, with *ongla* it makes the phrase 'tooth and claw.'

3. The lausengier is compared to a beast (or bird) of prey.

4. 'And as I dare not beat him with staff or rod, I will, at any rate, take my pleasure secretly there where there will be no uncle, in the garden or in the chamber.' The poet speaks of a lady whose love is not easy to gain and who is also strictly guarded by her relatives.

10. Cf. Dante, *Inf.* vi. 24.

12. 'Such fear I have, that there may not be much of heart to her,' i. e. 'that she may not care for me.'

13. 'Would I were there in body, if I may not be there in soul, and that she would allow me secretly within her chamber.'

15. The subject of nafra is the sentence contained in l. 16.

17. 'I shall be with her even as flesh and nail,' i. e. 'I shall be as closely united.'

19. seror: i. e. Arnaut's mother, oncle having its proper etymological meaning, 'avunculus X patruus.'

21. 'For I would be as near to her chamber, should it be pleasing to her, as is the finger to the nail.'

25. 'Since the dry rod flowered, and from Sir Adam were nephews and uncles, such pure love as that which comes within my heart I do not think has ever existed in a body or *is* in a soul.'

seca veria. The allusion is variously interpreted. Galvani explains the rod as that of Aaron (Num. xvii. 8). The obvious objection is that Adam should have been mentioned first. Canello refers to the legend current in the Middle Ages, that the tree of life dried up after the fall of man, and gave forth three seeds, whence finally sprang the wood of the Cross. According to one of the many versions of the legend, God gave a branch of the tree—presumably then dry—to Seth, who planted it. In this latter case the reference is clear. In the hymn to the Virgin Mary of Peire Corbiac (*Parnasse Occitanien*, p. 302) the Virgin is addressed as 'verga seca frug fazens.' Also in *The Seven Joys of Mary*, a poem by G. Folqueys (Pope Clement IV, 1265), Aaron's rod is spoken of as a symbol of the birth from the Virgin. 'Aissi co la verga flori | ses tot' humor que non senti | aguist tu filh que ses semensa | d'ome venc a vera naissensa.' If, then, the allusion is to the Virgin, the sense will be, 'Since the times of the New Testament and since those of the Old,' &c.; however, this explanation is open to the same objection as Galvani's.

28. **ni es en arma**: the reading here is doubtful: *es* ought to be subjunctive, if from *esser*. Others *ni eis*, 'nor even in.'

38. The explanation of these lines turns chiefly upon the word **Dezirat.** G. M. Barbieri found a Latin gloss upon this passage in a codex now lost, to the effect that Bertran de Born and Arnaut Daniel were such friends that they called one another 'Dezirat.' That these two poets were acquainted with one another is certain (see Introd. p. 152), and the sense of the passage would then be, 'Arnaut sends his song, with the permission of his lady, to his friend Dezirat.' But the words *prets* and *cambra* certainly point to a lady. The question then arises whether this lady is Arnaut's love, or a patroness and go-between for himself and the subject of this *sestina*.

veria may mean his love, as 'sceptre' might be used for monarch. Assuming, then, that two ladies are mentioned in these last lines we translate, 'Arnaut sends his song at the pleasure of her who possesses the soul of his love'; i. e. he begs the go-between to bring the poem to the notice of his love.

XXVI.

This poem is quoted by Dante (*De Vulg. El.* ii. 13. 7) as an example of the 'stantia, in qua nulla rithimorum habitudo attenditur.' The use of slight assonance, to replace the rhymes within the stanza, is conspicuous. Thus, in the first stanza, we have 'a' tonic in the first three rimes: in the fourth and fifth 'o' tonic, and the remainder 'e' and

'ẹ' tonic. Also in *larga, embarc, franc*, the consonantal assonance is apparent, as in *tomba* and *som*. Further, the difficult rimes appear in the opening lines of each stanza, the latter lines having easy rimes: the thought corresponds to these, being involved and difficult at the beginning of the stanza, and growing clear and easy as the stanza proceeds. The difficulty of the poet's task may be emphasized by noting the fact that the list of rimes in the *Donats proensals* gives only ten rimes in *arc-s*, eleven in *ọm-s*, and none at all in *-omba* or *-arga*. Cf. No. X, Bertran de Born's imitation of this poem.

2. **ieu**: sc. *sui larc* from l. 1. 'If Love were as bountiful to me in giving happiness as I am to him (amor, fem.) in having a pure and open heart, I should not have to meet with an obstacle on account of the great blessing,' i. e. the greatness of the good I seek (the high position of my lady) would be no obstacle to me.

4. **pes**: either from *pensar, pessar*, 'my thought': 'I love so high that my thought raises me up and casts me down,' i. e. raises me up when I think of the object of my desires, and casts me down when I think of the difficulty of obtaining it; or 'my foot,' in which case the sense is: the struggle to gain the object proposed is like the effort of ascending a steep mountain, a metaphor continued in the next line. Or, 'my foot raises me up and lets me down' may mean that 'I mark time, make no advance, am hesitating.'

5. **mas**: '(I am in doubt); *but*, when I bethink me how she is at the summit of worth, I appraise myself the more for ever having ventured to love her.'

8. **lor grat**: adverbial acc. 'willingly.' So 'vostra merce,' 'thank you.'

10. 'For I have put myself and am set fast in so rich a place,' i. e. I have devoted myself to a lady so rich in attractions.

14. 'And since it is not fitting that a man should improve anything in her,' i. e. as she is such, that no one could ask for anything better.

esmer (exmĕret) rimes with words in -ẹr.

17. 'A good hope restores me and relieves me of a sweet desire by which my sides are pained,' i. e. the longing causes him to heave many sighs.

19. **Car**: 'wherefore I accept my suffering, I bear it and I forget it.'

20. 'Since, as concerns beauty, the others are inferior, so that the most beautiful appears to have fallen lower than her, if anyone sees her, and it is truth,' i. e. the most beautiful of all other ladies appears to have gone down in the scale of beauty when seen in comparison with my lady.

23. sens: appears to have a different meaning from *sens* in l. 7. A. Daniel is usually careful, except in the *tornada* or *envoi*, to use strictly equivocal rimes, that is, not to repeat the same word with the same meaning in the same rime. In l. 7 *cors* represents the emotional nature, *sens* the intellectual, moral, and perceptive faculties. Here, its range is more restricted, as the accompanying *sabers* shows.

24. c'us no·n: 'so that not one of them is lacking or remains behind.'

25. 'And as her worth is so great, do not think that my strong desire is scattered abroad, or that it is dissipated, or divided.' There is a climax in the three verbs, the metaphor being carried through the seed, the plant, and the tree.

27. paro: from *partir*.

29. 'For in the world there is not a man of any name, such as to desire as greatly to have great fortune as I do her,' i. e. as I desire to have her.

30. desires: imperf. subj.; violates the sequence of tenses, but this is no exceptional occurrence.

33. Mieills-de-ben. Bertran de Born uses the same 'senhal.' Stimming supposes him to mean the lady Guischarda, countess of Comborn. Folquet de Marselha also uses it, perhaps to denote Adelaide of Marseilles. Whether Bertran and Arnaut (who also uses the name vii. 67) were addressing the same person, as Canello thinks possible, cannot be proved.

34. blanc: i. e. pure.

36. retomba: 'which does not come out of a bottle,' i. e. which is not the result of strong drink.

37. som = sŏmnus, should have o̧. Here we find it riming with o̧; other instances also establish the fact, and support the list of rimes in the *Donats proensals* (Stengel, 55), which also gives *sons*, 'sopor,' with o̧.

38. leu: fr. *levar*. *v* final after a vowel vocalises: so 'abriu,' from *abrivar*, &c.

43. 'For, on account of you, horses and money are diminished'; i. e. the poet does not receive his presents.

44. ab pauc: 'so that it nearly fell altogether'; note 'tombar' intransitive here and transitive l. 4.

46. 'For you cause evil speaking and low opinion to the lovers,' i. e. you cause lovers to be slandered and thought ill of.

48. 'For the more you are admonished, the worse you are'; qui = *si om*, as l. 22.

XXVII.

This poem is quoted by Dante, *De Vulg. El.* ii. 6, as an instance of the 'gradus constructionis . . . sapidus et venustus, etiam et excelsus, qui est dictatorum illustrium.' It should be noticed that the equivocal rimes of the first verses of the stanzas run in pairs: thus l. 1 *sorts*, l. 8 *sorts*, l. 15 *corts*, l. 22 *corts*, &c. The poem also contains excellent instances of Arnaut's careful use of equivocal rime: this principle enables Canello to restore *si adire* (l. 21) for *sia a dire*.

2. **d' amor**: depends on 'sobreafan' in previous line.

6. 'So that, now, separated from her, I address yearning words to her; afterwards when I see her, I know not what to say, I have so much (to say).' Cf. Petrarch, in the sonnet *Pien d'un vago pensier*, 'Tanto le ho a dir, che 'ncominciar non oso.'

11. 'For my heart desires her more than my mouth says.'

12. I. e. however far I travel, I nowhere find so excellent a character.

16. 'But here, with her, I find far more to praise.'

pro mais: form one expression.

trob que lausar: as *sai que dire*, l. 7.

ab lieis: if *ab* = apud, we have another reason for translating 'at her court,' in opposition to the *corts* of l. 15. Some, however, derive the use of *ab* from such expressions as 'stare ab aliquo.'

19. **duois**, or dois = *doxit for 'docuit': not fr. 'duxit' in the sense of 'educavit,' which would have o, the rime here requiring o.

21. 'That, with respect to her, I do not believe any good person has hatred.'

22. **breus**: short in time.

corts: short in quantity, scanty.

23. **cui preo**: 'whom I beg to be willing to guess that which she will not otherwise learn of me, if the heart without words do not come forth,' i. e. 'that which she will only learn if the heart make itself understood without words.' The poet dare not declare his love openly, but hopes his lady will divine his feelings.

26. **que jes Rozers**: 'for never does the Rhone, owing to the water which swells it, have such impetuosity that a larger flow of love does not make an inundation at my heart,' &c. The intricacy of the construction is characteristic of Arnaut.

28. **d'amor**: is best taken as depending on *dots* and not upon *estanc*: cf. l. 2. The poet's idea is, that a stream of love flows into his heart and overflows there, with all the violence of the Rhone

in flood. This simple comparison is then confused by the introduction of *plus larga* and the negative form of the comparison, to increase the effect.

33. 'But the weariness (I suffer on her account) appears to me pleasure,' since the mere thought of her makes me joyful.

36. **tant**, i. e. as much as before.

treps is translated in the *Donats proensals* as 'manibus ludere' (Stengel 34). Chabaneau corrects 'pedibus'; and quotes mod. Prov. trepá = sauter, trépigner.

borts (ibid. 57) = ludus.

38. This is a doubtful passage: Canello, in view of *tresors*, would take don-ano as a compound expression, meaning 'covetous,' 'niggardly.' Chabaneau explains by referring *aquel* to the previous line, putting a comma after it and after *esbrugic*, and reading *sols es*. 'Nothing could give me so much happiness as did that (consolation), of which no crafty slanderer said a word, which is my only treasure.'

40. **enois** here, as in l. 43, may be taken either as subs. or adj.

FOLQUET DE MARSELHA.

One of the most interesting personalities among the troubadours is certainly that of Folquet of Marseilles. He belonged by birth to that town, and not to Genoa, as has been supposed. Into Dante's geographical description of his birthplace (*Par.* ix. 91) we cannot here enter. The date of his birth is uncertain; his poetical career probably fell between the years 1180–1195, and of his life during that period we have but little information beyond that to be gained from the Provençal biography. As a poet, he ranks high among the greater troubadours; his songs were translated into the Langue d'Oïl. The minnesinger Rudolf, count of Neuenberg (end of twelfth century), closely imitated him, as also, to a less extent, did the Italians Rinaldo d'Aquino and Jacopo da Lentino. His love poems bear out the words which Dante puts in his mouth (*Par.* ix. 97). The biography gives the probable cause of his conversion to the Church. To this we may add the legend referred to by Vincent de Beauvais in the *Speculum morale* (lib. II. § iii. diss. 3): 'Cogitando de eternitate pene dicitur in summa de virtutibus conversus fuisse Fulco episcopus tholosanus, qui cum esset primo ioculator incepit cogitare ut si daretur ei in penitentia ut semper iaceret in pulcherrimo et mollissimo lecto ita ut nunquam pro aliquo recederet, non posset hoc sustinere. Quanto minus ergo in pena inestimabili. Et factus est monachus cisterciensis et post episcopus tholosanus.' A further notice of him, worthy of

quotation, comes from a teacher at the University of Toulouse (in the foundation of which Folquet had some share), Joannes de Garlandia, *De triumphis ecclesiae libri octo*, a work written in 1229, two years before Folquet's death:—

Pravos extirpat et doctor et ignis et ensis
Falcat eos Fulco, presul in urbe sacer.
Hic dudum fuerat ioculator, civis et inde
Marsilie clarus coniuge, prole, domo.
Intrans coenobium Turoneti, veste sub alba
Certat, ut interius albior esse queat.
Factus de monacho fuit abbas, presul et inde
Tholose, passus pro grege multa mala. . . .
Abbates facti Fulconis sunt duo nati,
Consecrat et matrem religionis apex.

Unlike so many of his fellow-poets, who retired to monasteries and there lived out their lives in seclusion, Folquet displayed special talents or special enthusiasm for the order which he joined. Of the Cistercian abbey of Toronei in the diocese of Fréjus, he became abbot, and in 1205 was made bishop of Toulouse. He then becomes one of the great figures of the Albigeois crusade: in 1209 he was acting with Simon de Montfort against Raimond VI, the son of his old patron and benefactor, and persuaded the count to surrender the citadel of Toulouse to de Montfort and the papal legate. He travelled in Northern France in order to stir up enthusiasm for the crusade. The legend is related that, hearing one of his love songs sung by a minstrel at Paris, he imposed penance upon himself. He helped to establish the Inquisition in Languedoc, and at the Lateran council of 1215 was the most violent opponent of count Raimond. To enter into his history in detail during this period would be to recount a large portion of the somewhat intricate history of the crusade. Of his fanaticism, and the cruelty with which he waged war upon the heretics, one of his opponents speaks to us:—

E dic vos de l'avesque, que tant n'es afortitz,
qu'en la sua semblansa es Dieus e nos trazitz,
que ab cansos messongeiras e ab motz coladitz,
dont totz hom es perdutz qui·ls canta ni los ditz,
ez ab sos reproverbis afilatz e forbitz
ez ab los nostres dos, don fo eniotglaritz,
ez ab mala doctrina es tant fort enriquitz
c'om non auza ren diire a so qu'el contraditz.

Pero cant el fo abas ni monges revestitz,
en la sua abadia fo si·l lums escurzitz
qu'anc no i ac be ni pauza, tro qu'el ne fo ichitz;
e cant fo de Tholosa avesques elegitz,
per trastota la terra es tals focs espanditz
que ia mais per nulha aiga no sira escantitz;
que plus de ·D·M·, que de grans que petitz,
i fe perdre las vidas e·ls cors e·ls esperitz.
Per la fe qu'ieu vos deg, als seus faitz e als ditz
ez a la captenensa sembla mielhs Antecritz
que messatges de Roma.

'And of the bishop, who is so zealous, I tell you that in him both God and we ourselves are betrayed; for with lying songs and insinuating words, which are the damnation of any who sings or speaks them, and by his keen polished admonitions, and by our presents wherewith he maintained himself as poet, and by his evil doctrine, he has risen so high, that one dare say nothing to that which he opposes. So when he was vested as abbot and monk, was the light in his abbey put out in such wise that therein was no comfort or rest, until that he was gone forth from thence; and when he was chosen bishop of Toulouse such a fire was spread throughout the land that never for any water will it be quenched; for there did he bring destruction of life and body and soul upon more than fifteen hundred of high and low. By the faith which I owe to you, in his deeds and his words and his dealings, more like is he to Anti-Christ than to an envoy of Rome.' (*Chanson de la croisade contre les Albigeois*, v. 3309.)

Folquet died on Dec. 25, 1231, and was buried at the Cistercian abbey near Grandselve, some thirty miles north-west of Toulouse. Such troubadours as Guilhem Figueira and Peire Cardinal, who inveighed against the action of the Church during the crusade, say nothing of him, and upon their silence and that of the biography as regards his ecclesiastical life the argument has been founded that Folquet the troubadour and Folquet the bishop were two different persons. There is, however, little to support this theory and a large mass of evidence to disprove it. Dante probably placed Folquet in Paradise on account of his reputation as a saint. He was known to the historians of the time as 'venerabilis Fulco,' and miracles were attributed to him. That Folquet's poems—of which about thirty remain—were known to Dante, is plain from the quotation in the *De Vulg. Eloquentia* (ii. 6). It is also possible that the words used

in *Par.* ix. 97 are a reminiscence of Folquet's use of the metaphor in his love poems. It has been supposed (*Zingarelli*, v. pref.) that Dante conjoins Rahab with Folquet, owing to a certain similarity in their respective histories. As Rahab was in relation to Joshua and Jericho, so was Folquet to Simon de Montfort and Toulouse and other places; and the military operations of the crusade, according to the historians of the time, are not without resemblance to Joshua's capture of Jericho in such an instance as the storming of Lavaur, when the assailants advanced with the Cistercian monks at their head, sang the *Veni creator*, and the walls of the fortress fell forthwith. This is, at any rate, a more satisfactory explanation than to say that Rahab and Folquet find themselves together by the hazard of chance.

XXVIII.

6. **Richart**, i. e. Richard Cœur de Lion.

7. **Raimon de Tolosa**, also mentioned below as the 'good count,' is Raimond V (1148–1194): his son was the unfortunate Raimond VI, whose lands were devastated during the Albigeois crusade and whose chief opponent was Folquet himself.

Baral, i. e. Barral, viscount of Marseilles, 1180 (?)–1192; his wife's name was Adelaide, v. XXX. 48.

16. **Amfos d'Arago**, i. e. Alfonso II of Aragon and Barcelona, 1162–1196, who became lord of Provence 1167.

XXIX.

This fine poem is a specimen of the 'alba': cf. Gir. de Bornelh, No. XXII. Some doubt has been thrown upon Folquet's authorship of this poem; but the evidence which would attribute it to Folquet (Falquet) de Romans is not decisive.

1. 'In Thy name and in the name of Holy Mary.'

3. **Jerusalem**. Cf. Dante, *Purg.* ii. 3 and elsewhere, for the mention of the city.

8. **sia·n Dieus**: *en* may be the title 'the Lord God,' cf. the Boethius fragment, l. 152; *en* may also more probably be taken as gen. of the pronoun: 'let God be praised for it,' i. e. for the fact that another day has come.

21. Cf. the vision of St. Paul, I. 97.

36. This line is wanting in the three MSS. of the poem.

55. 'And may he grant us so great a boon, may he lead us to his own,' &c.; **estre**: v. Glossary, *estrenar*.

XXX.

Dante quotes this poem, *De Vulg. El.* ii. 6.

8. **m'a tirat**: 'has put me off with fair pretence.'

tirar longamen: to spin out at length, and so, to keep waiting, put off. The verb has also, from its primary meaning of 'draw, pull,' the secondary meaning of 'worry, annoy': hence, it is possible to translate, 'has long annoyed me with fair pretence.'

13. **aucir m'ant**: the future resolved into its component parts, as in l. 24, *partir m'ai* for *me partirai*. This use is not found in the French dialects, but is by no means uncommon in Provençal. For other instances in Spanish and Portuguese, and for the importance of the construction in the historical syntax of the future tense, see a brilliant paper by Carl Foth, 'Ueber Verschiebung der Tempora in romanischen Sprachen,' Boehmer, Rom. Studien, vol. i.

17. **sufrens**: in a slightly different sense from *sufrir* in the next line; 'be permissive of (i. e. grant) the good which I desire, as I am (sc. *sufrens*) of bearing evil,' i. e. be ready to grant me good as I am ready to suffer evil.'

43. **cen**: v. XLIV. 1016.

45. **Nems**, i. e. Nîmes.

48. **car ellas tres**: 'for those three are worth quite a hundred others.' The mention of three ladies in the *tornada* is very unusual. The three most prominent of Folquet's many loves were Alazais of Roca Martina (Adelaide, the wife of his patron Barral), Laura of St. Julien, probably the sister of Barral, and Eudoxia, the wife of William VIII, count of Montpelier. The last of these was the daughter of the Byzantine emperor Comenius: Alfonso II of Aragon had asked her hand in marriage and then rejected her; she was married to William in 1181 and divorced in 1187, when she retired to a cloister. Whether any one of these three is identical with any of the ladies of Nîmes, is impossible to say.

XXXI.

This poem, as the razo informs us, was written when Spain was preparing for the final struggle with the Mohammedans. The Arabs of Spain, the Almoravides, had been driven out of Morocco in 1146 by a new sect, the Almohades, who crossed the straits of Gibraltar, defeated their Arab opponents in the Peninsula, and then turned their arms against the Christians. With a large army, their leader Jacob Al Mansur (Miramamoli of the razo) utterly defeated the Castilians

in 1195 at Alarcos, and the continuance of internal wars between the several Spanish states for the remainder of the century allowed the Arabs to gain further ground. The Pope Innocent III succeeded in reviving the crusading ardour in Spain, and also persuaded the barons north of the Pyrenees to join Alfonso VIII of Castile in crushing the invaders. The final result of these efforts was the battle of Las Navas de Tolosa, July 16, 1212, which marks the downfall of the Moorish dominion in Spain. Folquet's poem was written to arouse the crusading spirit north of the Pyrenees, and he may have been incited to compose it by the Cistercian order, who took a large part in the anti-Moorish movements of the time, and whose ranks he ultimately joined.

6. **sepulcre**: of course, at Jerusalem.

16. 'Therefore he who would find life in death, let him now give his life for God, and let him give it there (in Spain) openly.'

30. 'Let each man think concerning his body, whether,' &c.

36. 'For the rest God can accomplish in full, . . . for I do not believe that He could fail anyone who goes there with,' &c.

44. **l'us**: 'the one of those gifts is sure for him,' i. e. the earthly or the heavenly crown.

48. A characteristically ecclesiastical argument, that the Moorish invasion is really a blessing in disguise, because God has brought it about in order to manifest His power. That Folquet's thoughts were turning towards the monastic profession is thus plain, apart from the hint given in the razo, l. 7, p. 58.

51. **per un cen**, and l. 66, *per un dos*: v. XLIV. 1016.

58. St. Matt. vii. 24.

62. **Azimans** may refer to Richard of England: the kings of Aragon and Castile were themselves in need of help, and Raimond V of Toulouse and Barral, Folquet's old patrons, were now dead. Bertran de Born's use of the name (XIII. 71) is doubtful.

XXXII.

1. Anacoluthon: after **aperceubutz** supply 'del gran engan,' l. 5, which also follows 'conogutz,' l. 4.

14. **sos mal pagatz**: nom. abs.; 'my songs ill paid, otherwise I would not depart.'

25. **fels** continues the idea of *feunia* (felonia) in the previous line. 'I might well have been evil (i. e. have contracted the bad habits of the overworked horse), but I have kept myself therefrom, for he who trespasses against one stronger than himself does great folly,

and he is even at haphazard with his equal, who cannot be overcome, and to be in such a case with a weaker than himself is shame.'

39. 'And it has happened to me as to the foolish suitor, who asked that all might be gold when he should touch it': a reference to the story of Midas.

41. **Aziman**: v. note on XXXI. 62.

42. **Totztemps**: like 'Aziman' and 'Plus-leial,' the *senhal* for some friend of Folquet's, who cannot be identified. A *tenso* between Folquet and Totztemps still remains to us.

AIMERIC DE BELENOI.

Aimeric's place-name appears variously as Belenoi, Belenvei, Belvezen, and Beauvoir; his poetical career extended over the first half of the thirteenth century. He was born at Lesparre in Bordelais (dép. Gironde), and was the nephew of the troubadour Peire Corbiac: the biography also informs us that he was a 'clerc,' that is, an ecclesiastic, became a *joglar*, and sang in honour of a lady of Ruis or Rieux (dép. Haute Garonne). From allusions in his poems, it is plain that he passed some time with Raimond Berengar IV, count of Provence, and that he also visited the court of Castile. One of his patrons was the count of Rossillon, Nuño Sanchez, whose death (January 19, 1242) he laments in a *planh*. Twenty of his poems remain in existence. Dante twice quotes his poem '*Nuls hom non pot*' &c. (*De Vulg. El.* ii. 6 and 12); in the second case, he is speaking of the construction of the stanza and says, 'quaedam stantia est quae solis endecasyllabis gaudet esse contexta . . . hoc etiam Hispani usi sunt; et dico Hispanos, qui poetati sunt in vulgari oc.' He then quotes Aimeric's poem. Dante seems here to repeat the statement made in i. 8, and we translate the above passage: 'the Spaniards have used this form: and I mean by the word Spaniards those who have written in the dialect of oc.' He is not speaking of Spanish poets who wrote in Provençal as distinct from Spanish poets who used their own language: for, apart from his earlier use of the term 'Hispani,' Aimeric's stay in Catalonia was hardly long enough to justify the citation of him as a Spaniard. Dante's use of the term 'Hispani' was probably due to ignorance of Spanish; in the *Vita Nuova*, xxv. 37 he obviously meant to indicate Provençal and Italian by the terms 'lingua d'*Oco* e lingua di *Sì*'; indeed, it seems improbable that he would have used the latter term to denote Italian, had he possessed any knowledge of Spanish. In *Par.* xxix. 101 'Ispani' is used merely to indicate the West as opposed to the East (Indi).

XXXIV.

Quoted by Dante, *De Vulg. El.* ii. 6 and 12.

2. **si tot**: not concessive, as often, but *tot quan* go together, 'unless all that he himself does seems to him small, and unless he loves with a true heart.'

15. I. e. 'I cannot make myself a name by my exploits, so the evils which love brings upon me must count instead.'

17. 'For he who desires, and cannot, is a hundred times worse off,' &c., v. XLIV. 1016.

39. **rio**: in the gifts which it has to give.

dur: because it will not, as yet, grant them.

XXXV.

4. **se.** 'I will sing of self.'

16. **d'autrui**: i. e. foolishness on the lady's side.

41 ff: for the sentiment upon the origin of love, see Introd. § 8.

XXXVI.

This poem has a special interest for its bearing upon the development of the *sestina* (see Introd. § 12). The employment of alliteration should be carefully noted: the poet's intention was, no doubt, to offer to the ear a substitute for the lack of rimes within the stanza; hence the alliteration is strongest in the first stanza; for at the outset of the second stanza the listener would hear the answer to the sounds concluding the lines of the first stanza, and would therefore have less attention to spare for the alliteration.

5. The three MSS. of this poem are here unsatisfactory. *bresc* and *becs* are the readings of two, while a third shows a lacuna. Appel proposes to read *brecs*. Gloss. Occ. gives *brecs*, *bres*, *bresc* as = limed twig, snare, trap.

8. **corteza.** Cf. Dante's use of *curiale* in the *De Vulg. El.*

10. **fermansa**: i. e. that she will love me.

16. **tener nuda**: a commonplace in the troubadours, not necessarily to be taken literally, but as meaning 'to have possession of.'

26. **quar** with its verb is co-ordinate to *per* with its substantive, 'because of my excessive yearning which is rough, and because my rude desire has made me go astray,' &c.

29. **lo cors e·l cor.** The play upon these words is common in the

troubadours, cf. Folquet de Marselha, 'Quel cors ten lo cor en preiso.' Hence it passed into Italian poetry, as Pier delle Vigne, Rime 108: 'Parve che mi furasse subitamente core e corpo e vita' (see De Lollis, *Sordello*, p. 279); *cor* (heart) is generally, but not invariably, declined as I^b to distinguish it from *cors* (body) declined as I^a, v. Grammar.

AIMERIC DE PEGULHAN.

Little is known of this troubadour with the exception of such information as his biography gives us and such as can be gathered from his own poems, of which about fifty survive. His poetical life falls between the years 1205–1265 or thereabouts: he seems to have led a hard life, and even to have found it difficult at times to get the bare necessities of existence. This poverty was chiefly owing to the fact that he was one of the troubadours exiled from his native land by the Albigeois crusades. Leading a wandering life, he visited almost every court where he was likely to find an audience for his songs: from 1225–1230 he appears to have led the life of a jongleur in Northern Italy. Among the high personages to whom he sang were Raimond VI of Toulouse, Peter II of Aragon, Alfonso IX of Leon, Frederic II, emperor of Italy, and Azzo VI and VIII of Este. He was a poet of great ingenuity in his use of rime and in the invention with which he turned to fresh account the existing poetical forms. Regarded as pure poetry, his best songs are the *planhs* upon the death of Azzo VI (1212) and William Malaspina (1220).

Several corrections have been made in the text.

XXXVII.

1. **N'Aimerics.** The 'Hamericus' of Dante's *De Vulg. El.* is a mistake (where it occurs) for Namericus, representing *en Aimerics* as here.

Pegulha in the dép. Haute Garonne (arr. Saint-Gaudens).

14. **eretgia**: i. e. some form of the Albigeois heresy.

18. **lo marques de Móntferrat**: Boniface III.

XXXVIII.

Quoted by Dante *De Vulg. El.* ii. 6. The disposition of the rimes is to be noted, the last four of one stanza corresponding to the first four in the next.

21. 'For I ever thought to gain my advantage in that loss, and to be wise in that madness.'

25. 'I know no "yes" for which I would give your "no,"' i. e. I would rather be rejected by you than win any other woman's love.

29. The sight of a basilisk was said to be the death of any one who saw it; and so, if the animal saw itself in a mirror, its own death would presumably ensue. Amid a large mass of legends upon the basilisk, I can find no other mention of this fact, either in Provençal literature or elsewhere.

XXXIX.

This poem was uttered in support of the Fourth Crusade, which started in 1201: the author was perhaps partly inspired by the preaching of Fulk of Neuilly. This crusade was the subject of Villehardouin's famous chronicle, his master, Theobald III of Champagne, being one of the most zealous supporters of the movement.

10. Pope Innocent III, who offered full indulgence to everyone who should serve in Palestine a year in person, or two years by deputy.

19, 20. The MSS. of the poem are here divergent: the lines printed are those which make the best sense, but a full discussion of the textual difficulties would be out of place here. *sai* and *lai* of course = 'at home' and 'in Palestine.'

30. St. Matt. xxiv. 51.

41. William of Malaspina was a nephew of Albert, marquis of Malaspina (1187–1202): the latter was in personal relations with the troubadour Raimbaut de Vacqueiras.

48. lum is difficult to place in the same category with *vas* and *crotz*. Possibly there is a reference to St. John xii. 46 and similar passages. One MS. reads *loc*, which makes better sense and should perhaps be adopted.

51. Monferrat. Boniface III, of Montferrat, brother of Conrad, the subject of No. XI. The crusaders elected him as their commander-in-chief: he was a selfish and unscrupulous adventurer, and is largely to be blamed for the ultimate failure of the undertaking; after the capture of Constantinople he received the kingdom of Thessalonica, which included Macedonia.

SORDELLO.

There is much uncertainty concerning the facts of Sordello's life: he was born at Goito, near Mantua, and was of noble family. His name is not to be derived from *sordidus*, but from *Surdus*, a not uncommon patronymic in North Italy during the thirteenth century. Of his early years nothing is known: at some period of his youth he entered the court of count Ricciardo di San Bonifazio, the lord of Verona, where he fell in love with his master's wife, Cunizza da

Romano (*Par.* ix. 32) and eloped with her. The details of this affair are entirely obscure; according to some commentators, it was the final outcome of a family feud, while others assert that the elopement took place with the connivance of Cunizza's brother, the notorious Ezzelino III (*Inf.* xii. 110): the date is approximately 1225. At any rate, Sordello and Cunizza betook themselves to Ezzelino's court. Then, according to the Provençal biography, follows his secret marriage with Otta, and his flight from Treviso, to escape the vengeance of the angry relatives. He thus left Italy about the year 1229, and retired to the South of France, where he visited the courts of Provence, Toulouse, Roussillon, penetrating also into Castile. A chief authority for these wanderings is the troubadour Peire Bremon Ricas Novas (see introd. to XLII), whose 'sirventes' speaks of him as being in Spain at the court of the king of Leon: this was Alfonso IX, who died in the year 1230. He also visited Portugal, but for this no date can be assigned. Allusions in his poems show that he was in Provence before 1235: about ten years later we find him at the court of the countess Beatrice (*Purg.* vii. 128), daughter of Raimond Berengar, count of Provence, and wife of Charles I of Anjou. Beatrice may have been the subject of several of his love poems: but the 'senhal' Restaur and Agradiva, which conceal the names possibly of more than one lady, cannot be identified. From 1252–1265 his name appears in several Angevin treaties and records, coupled with the names of other well-known nobles, and he would appear to have held a high place in Charles' esteem. It is uncertain whether he took part in the first crusade of S. Louis, in 1248–1251, at which Charles was present: but he followed Charles on his Italian expedition against Manfred in 1265, and seems to have been captured by the Ghibellines before reaching Naples. At any rate, we find him a prisoner at Novara in September 1266; pope Clement IV induced Charles to ransom him, and in 1269, as a recompense for his services, he received five castles in the Abruzzi, near the river Pescara: shortly afterwards he died. The circumstances of his death are unknown, but from the fact that he is placed by Dante among those who were cut off before they could repent it has been conjectured that he came to a violent end. He has left to us forty poems, including fragments and the 'Ensenhamen,' and stands high above the Provençal-Italian school of his time (see Introd., § 7, p. xxviii). Dante mentions him twice—in the famous passage in the *Purgatorio* (vi. 58 *et seqq.*) and in the *De Vulgari Eloquentia* (i. 15). The question why Dante gave Sordello so honourable a place in his poem has been the cause of much controversy: on the one hand, it is said that Sordello's

: poem, the *Ensenhamen*, with its high and pure morality, made impression upon Dante; whereas other critics consider the for Blacatz as the cause. The arguments are to be seen il in De Lollis' edition of Sordello, and O. Schultz, *Zeit- für Rom. Phil.* vii. 214. Two facts seem to tell against the *ımen* theory: first, that there were other Provençal didactic :xtant, as good as or better than Sordello's poem, and probably accessible to Dante: we may instance 'The four cardinal ' of Daude de Pradas, and the 'Romans di mondana vida' ıet de Lunel. Further, the poetical value of the *Ensenhamen* ımall to us, and the sentiment commonplace compared with ralrous ideal of the *Vita Nuova*, though its theory agrees with ıeld in the *Convito*. On the other hand, the kings mentioned Blacatz lament are partly coincident with the series in the *ırio*: the lament itself was a famous poem, was twice parodied r troubadours, and must have been known to Dante. In fact, been often observed, the episode of the eaten heart at the ıf the *Vita Nuova* is probably drawn from this source.

passage in the *De Vulg. El.* i. 15 has also been the subject roversy: 'Dicimus ergo quod forte non male opinantur qui enses asserunt pulcriori locutione loquentes, cum ab Imolensi- rrariensibus et Mutinensibus circumstantibus aliquid proprio adsciscunt; sicut facere quoslibet a finitimis suis conicimus, ellus de Mantua sua ostendit, Cremonae, Brixiae atque Veronae : qui tantus eloquentiae vir existens, non solum in poetando, ımodocunque loquendo patrium vulgare deseruit.' 'We say, hat they are probably not far wrong who assert that the of Bologna speak a more beautiful tongue (than other dialects), : they receive into their own speech some elements from their ıurs of Imola, Ferrara, and Modena; even as we have con- that anybody (who writes poetry in his vulgar tongue) s from his neighbours, as Sordello shows in the case of his Mantua, to which Cremona, Brescia and Verona are adjacent: who was a man of such distinguished eloquence, not only in but in every other mode of expression, abandoned his native ' 'Facere' is the 'verbum vicarium,' equivalent to 'aliquid... ere,' and 'suis' refers to 'quoslibet.' Dante, then, in searching *Illustre vulgare*, speaks of the dialect of Bologna as being this might be an argument in its favour, inasmuch as he has pointed out that all writers in their own tongue used a mixed : for examples, see the previous chapters. He now adds a instance, Sordello, who strengthens the argument in favour

of mixed dialects, because so distinguished a man as he employed such a dialect. But, he adds, Sordello abandoned his dialect: that fact shows that it could not have been *curiale et illustre*, just as the defection of Guido Guinicelli and others from the dialect of Bologna is an argument fatal to the pretensions of that dialect, which is the present subject of discussion. In other words, the remark that Sordello abandoned his own dialect for Provençal is an anticipation of the argument employed towards the end of the chapter, whereby the pretensions of Bologna are quashed: if certain local dialects were *curialia et illustria*, poets would not abandon them as they do. The text, then, seems plain as it stands, and there is no necessity whatever to suppose lacunae, or to imagine that two separate Sordellos are mentioned in the *Purgatorio* and the *De Vulg. El.* respectively. If none of Sordello's early essays in his native dialect have come down to us, that is hardly a matter for surprise.

XLI.

Biography I.

7. **miser.** Cf. note on XI. 3.

11. **una soa seror.** Whether Otta was the sister of one of these persons or of all three, cannot be determined; this pronoun is occasionally used in the sense of 'lor' in Provençal. Authentic historical mention is made of Henry of Strasso, in the years 1214 and 1218: a William, who was probably his son, appears in 1257, among others in approval of a decree of the bishop of Treviso for the protection of the castle of Mestre against possible assaults of the Romano family. A Valperto di Strasso, who may be William's brother, was sent by the commune of Treviso in 1239 to ask the Venetians for help against the Emperor and Ezzelino.

12. **aquel d'Estras,** i. e. the three persons above mentioned. The verb is singular by an easy sense construction, the family of Strasso being thought of as a whole.

Biography II.

2. **deletaise.** If this form be correct, it is best taken as the present indic. from *deleitar* (delectare): 'se' is the enclitic 'himself,' and possibly the addition of this particle caused a shifting of accent, and consequently of *i*, giving the form before us, instead of *deleitase*, cf. 'razo' to XVI. 6. The mixture of tenses will not surprise anyone who has had occasion to note the frequency of tense change both in Old French and Provençal. De Lollis sees an

Italianism in the form, and refers to the third sing. perf. in -a of ancient Venetian, to which was occasionally added an e, which -e might have changed to -i under the influence of the enclitic.

XLII.

Of Blacatz or Blacas, little or nothing is known. The name occurs in different documents from 1176 to 1237, but, inasmuch as it was a patronymic, the difficulty of identifying the personalities denoted is almost insurmountable. He was, perhaps, the baron living at Aups, about thirty miles north-west of Toulon; he was certainly a patron of the troubadours, and Cadenet and Guilhem Figueira may have been at his court. The troubadour Blacasset has been supposed to refer to Blacas as his father, in a poem still extant: but there is nothing to show that the presumed father is identical with the subject of this lament. In spite of the political allusions the date of the poem cannot be fixed with certainty. It was parodied by Bertran de la Manon and also by Peire Bremon (or Bermon) Ricas Novas, against whom Sordello composed three 'sirventes.' The latter parody was probably composed after 1240, to judge from the allusions in it. It was, no doubt, the conceit of the heart which made Sordello's poem thus famous: a similar idea occurs in a modern Greek poet, in Passow's Τραγούδια Ῥωμαϊκά, *Popularia carmina Graeciae recentioris: carmina deplorata incerti aevi*, p. 103, c. cxxxi. Olympos says:—

. . . . . .
. . . . . .
καὶ στὴν ψηλή μου τὴν κορφὴν ἀϊτὸς εἶν' καθισμένος,
ὀπού κρατεῖ στὰ νύχια του κεφάλ' ἀντρειωμένου·
κεφάλι τεῖναι πῶκαμες κ' εἶσαι κριματισμένο;
Πῶς σοῦρτε κ' ἐκατάντησες στὰ νύχια τὰ δικά μου;
Φάγε πουλὶ τὰ νιάτα μου, φάγε καὶ τὴν ἀντρειά μου,
νὰ κάμῃς πῆχυ τὸ φτερὸ καὶ πιθαμὴ τὸ νύχι.
. . . . . .

1. **leugier so**: 'easy melody,' the melody also implying the form, as opposed to more solemn and difficult construction usual in 'planhs.'

10. **l'emperaire**, i. e. Frederic II. The allusion is best referred to the events following the battle of Cortenuova in 1237.

12. **Ties**, i. e. Germans. The ordinary Provençal word is *Alaman*, as the French, from the Alemanni. *Ties*, as the modern German 'Deutsch,' is from Goth. *thiuda*, 'the people.'

13. **lo reys**. Louis IX of France. Sordello considered that

Ferdinand III had no claim to the throne of Castile, which had come to him through his mother Berengaria, whose marriage with Alfonso IX of Leon had been declared null and void on grounds of consanguinity: Louis IX's claim was justifiable, he being the son of Blanche, the elder sister of Berengaria.

16. a son prets: Diez trans. 'for it is plain from his reputation that he does nothing which displeases her,' thus making the phrase dependent on 'par.' However, the words probably belong to the subordinate clause, and have been placed outside it to increase their emphasis, 'for it is plain that he—to his credit—does nothing,' &c.

17. Del rey engles: *lo rey engles* is placed outside its proper clause for the sake of emphasis, cf. XLIV. 826. The king in question was Henry III, and the land he was to recover the province of Normandy, which the Capetian kings had gradually wrested from the Plantagenets.

21. lo reys castelas. Ferdinand III of Castile, who had reconquered a large part of Andalusia from the Moors by the year 1236, when he got possession of Cordova.

25. Del: v. note on l. 17. The king of Aragon in question was James I, the Conqueror, who completed the subjugation of Valencia by the year 1238, after previously conquering Majorca. The disgrace mentioned was due to the fact that Marseilles ought to have come to him upon the death of his cousin Raimond Berengar, who left no male issue: but that town preferred to retain an independent self-government, with leanings to the count of Toulouse. Milhau had been a fief of the house of Aragon, and was now in the hands of the count of Toulouse, Raimond VII, with the consent of Louis IX and the pope.

30. valia mais coms: 'who was worthier when he was a count than he is as king.' The reference is to Thibaut I, count of Champagne and afterwards king of Navarre (Dante, *De Vulg. El.* i. 9. The reference in the *Inferno* xxii. 52 is to Thibaut II). Thibaut (Theobald) I succeeded his uncle Sancho, king of Navarre, in 1234.

35. Raimond VII, count of Toulouse, who had spent the best years of his life struggling against the Albigeois crusaders. In 1229 he had concluded the treaty of Meaux, whereby he gave up the duchy of Narbonne, and the eastern portion of his territory, retaining Toulouse and the diocese of Albi. However, the walls of Toulouse and of all his remaining strongholds were to be dismantled, he was to admit a royal garrison into the town, and do his best to promote the spread of the orthodox faith as against the heresy. In 1237 the brother of Louis IX, Alphonse, count of Poitou, married Raimond's daughter

Joanna, under the provisions of the treaty, and thus succeeded to the county of Toulouse upon Raimond's death in 1249. An insurrection broke out in Poitou against the rule of Louis IX, and Henry III of England came over with an army in 1242, to establish his old claim to Poitou. Raimond VII took the opportunity of revolting. But Louis, in a short campaign, defeated his opponents, and in the treaty of Lorris (1243) reduced Raimond to his former position of humility. To which part of these events Sordello here alludes, must be decided by the date of the other allusions in the poem.

39. **proensals**, i. e. Raimond Berengar V, who had been count of Provence since 1209. He was naturally desirous to avoid the fate of his namesake of Toulouse, and contrived to strengthen his position by marrying his daughters judiciously. The eldest, Margaret, became the wife of Louis IX, king of France; Eleanor was married to Henry III of England, and the youngest, Beatrice, eventually married Charles of Anjou (Sordello's patron) shortly after her father's death in 1245.

45. **sol qu'ab**: 'if only I can find grace with you, I care nothing for any one who does not consider me as a friend': 'metre alcu a son dan' = to despise, account little of. The original meaning of the phrase is, to dispose of something to one's loss, e. g. to throw things away for which there is no use, 'a son dan,' as they are then lacking and have to be replaced.

XLIII.

This poem appears to have been written during Sordello's stay in Provence, and was addressed to a lady of the name of 'Guida.' Reference is made to this name in the play upon the words '*guits*,' '*guida*' &c. (ll. 13, 15, 17, 19). The lady in question is most probably to be identified with the daughter of Henry I, count of Rodez (1208–1222?), the sister of Ugo IV of Rodez (1222?–1274), who was married in 1235 to Pons of Montlaur (in Vivarais).

1. **ses plus**, i. e. 'no longer.'

15. 'Even as the north star and the iron and the magnet guide the ship in the sea.' Such is the meaning as the text stands. As De Lollis observes, we should expect, 'as the north star guides the ship in the sea, and the magnet (attracts) the iron,' the verb being used (by syllepsis) in slightly different senses. The two similes are not uncommon in the troubadours: for the magnet, cf. Folquet de Marselha 20, *qu'eissamens com l'asimans Tira·l fer e·l fai levar.* However, the MSS. point to the reading given in the text, and to no other. The supposition that the magnet and the iron stand for 'the magnetized

iron,' i. e. the compass, is excluded by the fact that such a construction is foreign to the style of the troubadours.

17. **ferm**: the adj. used as substantive—'to the shore' (terra firma). Others read *e pos guida·l ferm' estela lusens*, 'and as the steadily shining star.'

19. 'So should she, who is like to it (the star), guide me.'

20. **la mar**: note the play upon the word *l'amar*.

24. The metaphor becomes somewhat confused: the poet likens himself to a ship in a stormy sea; the 'ford' and 'bridge' would be more applicable to a swimmer attempting to cross a flooded river.

36. 'I cannot be parted from loving her.'

37. **donex**: note the use of this word as introducing a question, often conjoined with *e* either following or preceding it.

41. **Agradiva**: the '*senhal*' for the lady Guida.

42. For the play on *cors* and *cor*, v. note on XXXVI. 29.

XLIV.

We have no direct proof that Sordello's *Ensegnamen* was known to Dante, but if he were acquainted with the poet's other works he must surely have read a didactic poem so well known as this. For the importance of the poem in the literary history of the time, v. Introd. § 7, with which the last 300 lines of the poem should be connected. The *Ensegnamen* has all the characteristics of the poetical didactic works of the time: rarely, if ever, does it rise to any height of real poetic feeling; the subject-matter is lacking in order, the same subject recurring in different parts of the poem (on this point v. l. 20 ff.); the poet's terminology is often vague, especially when he discusses points involving the use of some psychological formulae: but his work is of enduring interest, as giving a valuable picture of current morality. It is to be noticed that his moral standard is not the abstract and universal principle of righteousness, implied in his conception of God or revealed by the Christianity to which he tacitly refers: public opinion is the standard which he sets up, and by which he measures the good and the bad: 'pretz,' to Sordello, means reputation in society rather than intrinsic worth, and the phrase, ὡς ὁ σπουδαῖος, will recur to any student of Aristotle who reads this poem.

4. **cela·l**, i.e. cela e·l; it would be better to correct, as Bartsch and Appel, cel'e·l, such a crasis being unexampled. 'Even as the treasure is lost, so long as it is hidden, so do I consider wisdom as lost when one conceals it and keeps it hid.' This comparison with the hidden treasure was a regular introduction to didactic works in

the middle ages: Daude de Pradas, *Le quattro virtù cardinali*, has a similar sentiment near the beginning of his poem, and many others are quoted by commentators. Possibly there was a reference to St. Matt. xiii. 52.

7. qui = *si om*, and constantly throughout the poem.

8. I. e. the treasure is as good as lost if it be not expended with due liberality.

11. obra: sc. *qui* from l. 10.

20. 'So much so that I know that they will be hard to learn and to retain, for they cannot be reduced to proper order.'

29. escriptura: probably not 'Holy Scripture,' as he has already mentioned 'divinitat,' i. e. theology, but literature as a whole.

32. ab tot so: 'nevertheless, I shall be disappointed if I am blamed by anyone for the instruction which I have taken in hand to compose, and if some one does not say that never before was anything of the kind or so excellent as it (this work of mine)': *en* comes after the comparative idea latent in *anc mais*.

48. empara: 'since he surrounds man with all good things'; *emparar* and *amparar* both mean primarily 'to protect.' De Lollis therefore proposes to correct *mals* instead of *bes*. But from the idea of protecting any one from danger we have the general notion of care and forethought for his welfare, and so, of providing him with possible protection against danger. Cf. the use of the word, *Arn. Daniel*, XXIV. 22.

51. amdos, i. e. the world and God.

53 ff. The poet's psychology is somewhat vague; however, his terminology is as follows: 'cor' is the source of 'voluntatz,' or 'foll talan' (l. 75), i. e. desire, and is to be controlled by 'vertutz' issuing from 'senz,' i. e. by the power of the intellect ('vertutz' and 'forza' are used indiscriminately in the poem), which will not, however, be supreme unless supported by 'valor,' or moral worth. Did space permit, interesting comparisons might be drawn between the 'balanza' and Aristotle's 'practical syllogism.'

56. conosser: an Italianism for *conoisser*, and recurring several times in this poem.

74. com que'l pes: 'when it is hard for him.'

89 ff. Cf. Kant's categorical imperative with the idea of this section.

re. Accusative case, by attraction to the relative 'que'; cf. 'gaug' (l. 457), 'menor' (l. 860).

99. 'For there is no more (to gain) in all that there is.'

101. ques a: several commentators correct 'qu'a,' for the sake of the metre.

103. I. e. God and the world make up the sum-total of existence. If, therefore, a man does what is displeasing to these two, he becomes incapable of action, having nothing else to fall back upon.

107 ff. What is the origin of evil? Badness of heart (ll. 117, 8), by the increase of which the four 'elemen' were deteriorated, and the four 'humors' proceeding from them were consequently corrupted, from which 'humors' everything was created by 'forza de natura,' subject to the creator's will. Hence, men are of less stature and shorter lives than formerly—a natural consequence of the depreciation in the 'vertutz de la natura' ('vertutz'='forza'). The poet thus recognizes that the source of evil is in the will.

111. soi aguts='ai estat,' a not uncommon idiom in Ancient Provençal. Cf. Giraut Riquier, Mahn, *Werke der T.*, iv. 163: 'Mas er es tal sazos | et es lonc temps avuda | c'una gens s'es moguda | de dir plazer.'

115. sia: sc. 'que,' as so often elsewhere.

120. so fai a dir: 'this may be said.' 'fai a far'='c'est bon à faire.' Cf. 'Las razos de trobar', *ad init.*: 'una de las majors valors del mont es, qui sap lauzar so qe fa a lauzar et blasmar so qe fai a blasmar.'

135. 'Now it is more than a third less than it,' i. e. than the hundred years of youth. 'en' (n') after 'menz,' v. note on l. 32.

165 ff. The argument is—Man has within him certain capacities for good, and no amount of explanation will increase the strength of these: let him live as well as he can, and all will be well with him.

175. gen noirit: the man well trained in virtue as a whole.

176. lo ben aibit: the man of special merit in some one direction.

177 ff. 'For it may well be that I do not wish to equal the bold in deeds of arms, or the generous in spending of my substance.'

184. costumas, i. e. the 'be acostumat' of l. 181, those qualities as a whole which are generally recognized as virtue.

185. aib=special ability; v. l. 176.

215. 'Let who will praise him.'

220. 'Although he is good in respect of ('de') that capacity.'

225. 'And it is bound to be well with him in proportion as he declines to have more (than one power).'

229. ardimenz: a premonition of the coming discussion of 'mesura' (l. 373 ff.): with this idea of the mean and the extreme here mentioned cf. the Aristotelian *μεσότης*.

239. 'And the covetous man wishes to acquire social qualities only ('mas') in order to conceal . . . and the cheat is not so clever, but that one should,' &c.

242. volpillz may also have its literal meaning here; v. Glossary.

339 ff. I. e. to give a complete description of a noble knight is not easy; how much harder, then, is it for a man to realize the description by his actions!

358. Sc. **creis**: 'praise increases slanderers for the man praised.'

371. 'But it is well to be burdened with it,' i. e. with the sense of the bounden duty of repayment.

384. **chascuna**, i. e. both the performance and the endurance of 'desmesura.' The word may agree with 'desmesura,' but is more probably an instance of the use of the feminine adjective as a neuter; for another example v. ll. 863–4.

393. 'Of all that there is without "mesura," there is not anything existing such as man can do,' i. e. all human action in this life is subject to the limitation of 'mesura,' must be either a mean or an extreme of excess or of deficiency. 'Mesura' thus has a wider meaning than in l. 381, as it includes the idea of 'desmesura.' Hence corrections have been proposed, as Suchier: 'lo qu'es ses mesura mort es; Res viven faire no'l pogues.' However, our text is nearest to the MS., and Sordello's terminology is not remarkable for its accuracy. For the idea, cf. Bertran de Born (Stimming, XXIII. 14): 'Mas ses mesura non es res: Aissel que·s vol desmesurar No pot sos fachs en aut poiar.'

399. Note the elaboration of the building metaphor, here introduced, in ll. 404–8.

425. **mais ni mens**, i. e. nothing at all.

434. **tres**, i. e. the three qualifications in ll. 431–2.

457. **gaug**: v. note on l. 89.

510 ff. 'For no one should hold his property so dear as not to be able to have complete command of all his actions . . . and to account his wealth of no value, for it has none, except in so far as it allows a man to be liberal.'

530. **onra**: 3. pers. pres. subj. This form of the subjunctive is not infrequent in this poem; v. ll. 271, 593, 779, 1227.

548. 'For the man is quite as much in the wrong who shuns that which is to be accepted, as when he accepts that which is not fitting.' The clauses of the comparison are not in syntactical agreement: instead of 'quan' we should expect a relative in the second clause, or vice versa as regards the first clause.

554. **nul**, i. e. neither 'penres' nor 'esquivars.'

608. See St. Luke vi. 41, 'per que vezes la busca de ton fraire en son huelh, e la trau non vezes el tieu?'

624. **en palmas tenir**: to hold in the palms of our hands; 'to raise shoulder-high.' De Lollis quotes from Mistral's dictionary the

modern Provençal 'estre pourta sus la paumo de la man,' = 'jouir d'une grande popularité.'

631. tot: adverb.

680. 'For he flees from his own good.'

687–88. de tots belongs to *declarat*; lur is almost pleonastic, recalling the words *als ben entendens*.

703. de metre lo grat: i. e. the favour which is gained by liberality.

704. 'And one considers it as foolishness on his part.'

735. lo·s = *lo·us*.

737. Constr. obs l'es (que) si poign de conosser.

744. conassensa: if this, and not conossensa, is the correct reading, as De Lollis asserts, it is perhaps to be explained as the result of dissimilation, as the Italian forms 'canoscere,' 'sagreto.'

749. 'For it often comes to pass that a knight, who does not spend or give willingly, spends and gives, putting constraint upon his feelings, when he sees an occasion for it (liberality), because of the blame which he would have from it if he should withdraw himself from spending and giving.' In l. 750 the relat. pronoun is omitted: *que* in l. 751 is a repetition of *c'* in l. 749.

755. corajos: 'bold as regards action in so far as arms are concerned': v. Glossary, *de*.

767. 'So that in the same deed of arms he does not gain half the reputation which the other man acquires.'

791 ff. Anacoluthon, as there is no verb to the sentence introduced by *ab qui*. *ni* in l. 791 must be taken with *gen* in l. 792: the sentence was intended to run, 'advice from one who ('ab qui') &c. ought to be taken.' The argument is: given a man who has no personal interest in an affair (*lit.*, who has not anything whence he should be advantaged), then his advice ought to be taken, because, as his intellectual powers are not influenced by personal desires, his counsel is likely to be good.

808. agut: v. note on l. 111.

809. 'Wherefore I do not consider of much account deeds in respect of which a man must ask advice, and, with reference to those for which one need not ask it, on that point I desire,' &c.

812. so·s = *so·us*.

814. qui = *si om*.

817. cochans: nom. after *sembla*, which is here copulative only: so *tardans*.

822. per que may be construed as a final conjunction or as a relative, 'in consequence of which,' but in either case the subjunctive should follow: it is doubtful whether the indic. is here used irregularly,

of which other examples can be quoted, or whether *gardats* is an anomalous form of the first conj., pres. subj. Cf note on l. 530.

826. d'ome: *de* is used to emphasize the subject, 'as concerns man, he must needs commit,' &c. Before *fasa* sc. *que*.

831. lo i: *i* = *li*, 3rd pers. pron.

860. Cf. note on l. 89 ff.

863. Cf. note on l. 384.

880. egal agrees with *cor*, 'equal to that which he undertakes.'

890. de a: if the text be correct, *de* is a repetition of *de null* and *a* belongs to *empren*: such a construction is, however, most unusual, and Schultz conjectures *emprend' a* with much probability.

911. so·s: v. note on l. 812.

942. et here marks the apodosis and is not copulative.

958. V. note on l. 814.

970. diabol occurs often without the article, on the analogy of 'Dieus.'

1016–18. per un cen . . . que: Provencal, like Latin, uses a hundred to denote a large indefinite number: cf. l. 1236; the common phrase 'per un cen' (literally, 'a hundred for one') then became a multiplicative with comparative meaning, 'a hundred times more than,' &c. (so l. 1030, *per un dos*, 'two for one,' i.e. double), and is therefore followed by 'que.' Generally the comparative is expressed with 'plus' or 'mais.' Cf. l. 1251, XXX. 43, XXXIV. 17.

1020. cregut de: 'increased in respect of,' 'advanced in.'

1056. o: rel. adv. of place, used for the pronoun, 'in whom.'

1082. con: instead of 'que' in negative comparisons.

1098. cor: v. Glossary, *corre*.

1136. ses non = *ses*.

1139. las autras is subj. of *fan*.

1183. escondre: 'cannot withdraw.' Possibly there is a confusion with 'escondire' as in XLV. 60, 'cannot excuse herself.'

PHONETICS

IT is important to remember that no exact geographical line of demarcation can be drawn between the French and Provençal languages: whatever characteristic features we choose to select as distinguishing the one from the other, a neutral zone, in places of no inconsiderable breadth, remains between the two tongues. Similarly, within France, the old division into the dialects of Normandy, Picardy, Burgundy, and Île de France is entirely misleading, if these names are thought of as covering definite geographical areas. So with French and Provençal, —that is to say, with the totality of the dialects spoken and written in the North of France as distinguished from the totality of those in the South—there is no point at which it is possible to say, here French clearly ends and Provençal clearly begins. The most strongly marked feature distinguishing the two languages is their respective treatment of the Latin *a* tonic and free, which remains in Provençal, becoming *e* or *ie* in French. If the northernmost points to which this *a* persists be marked on a map, we shall have a line starting slightly north of Bordeaux, curving rapidly northward through Limoges and Clermont, then southward through St. Vallière on the Rhone, to Puy St. André, a little south-east of Grenoble: if this line be then conceived as a wavering and unstable boundary, we may say that south of it is the district of Provençal; we must then exclude Gascony and the Basque district, and include Catalen and Valencia in Spain within the limits of the speech of the troubadours. There is no satisfactory name which will cover the geographical area of this speech: 'Provençal' is too narrow a term, 'lenga Romana' is too wide, and 'Limousin' is open to the same objections as 'Provençal': Dante's 'langue d'oc' is liable to cause confusion with the province of Languedoc. 'Provençal' is the least objectionable name, as it recalls the wide extent of the Roman 'provincia,' and because its use in this sense was constant among the Italians during the middle

ages. The term 'Provençal language' is therefore a convenient geographical expression, and must not be thought of merely as distinguishing one dialect from another.

[The diacritic signs employed in the following table, in that of Grammatical forms, and in the Glossary are as follows. ˙ beneath a vowel means that the vowel is closed, ˛ in the same position that it is open. ˇ over a consonant denotes spiration, e.g. š=sh. In certain cases *n* final may be dropped or retained: this so-called movable *n* is written *n̨*, and, if lacking in the text, the preceding vowel takes a circumflex, e.g. pâ=pan̨.]

The sounds of Provençal were as follows:—

Vowels. *o ọ. a ạ. e ẹ. i. u.*

ọ could produce the diphthong *uo* (dialectical *ue*) and *ẹ* the diphthong *ie*. The distinction between vowels open and closed must be carefully observed by the beginner: to make a closed rime with an open vowel (as is permissible in Italian poetry) is entirely contrary to the strict rules of Provençal prosody. It must also be remembered that in every collocation of vowels each vowel must be sounded separately in pronunciation. It is hardly necessary to state that the vowels have the continental value (for *u*, see below).

Consonants (classified by the organs of production and the nature of emission).

	Plosives.		Spirants.		Liquids.	Nasals.	Semi-vowels.
	Hard.	*Soft.*	*Hard.*	*Soft.*			
Velars.	c	g					
Palatals.			tš	dž			y (i)
Dentals.	t	d	s	z	r, l	n	
Labials.	p	b	f	v		m	u

To these must be added *l* and *n mouillées* (as in French *cueillir, règne*).

These sounds are written in the texts, generally speaking, as they appear in the above table (naturally without diacritic signs).

The following are the most important variations:—

h may be considered as non-existent.

c before vowels is also represented by *k*, *q*, *qu*, e.g. *cor*, *quar*, *ke*, *qe*, *que*.

g appears before vowels as *gu*, e.g. *garir*, *guarir*.

z may be written as *s*. Intervocalic *s* is generally written *ss*, e.g. *baizar*, *baisar* (to kiss), *baissar* (to lower).

ts final is written *z* or *tz*, e.g. *peccaz*, *peccatz*.

tš is written *ch*, e.g. *sapcha*: when final, also by *g*, e.g. *tug*.

dž is written *j* or *i*, also *g* or *i* before *e*: *jorn*, *iorn*; *gent*, *ient*.

l mouillée is written *lh*, *ill*, *ll*, *gl*, e.g. *talhar*, *taillar*, *tallar*.

n mouillée is written *nh*, *gn*, *ign*: e.g. *venha*, *veigna*.

c + *s* = *x*, also written *cx*, e.g. *amix*, *amicx* (also *amics*, *amigs*).

VOWELS.

In the following paragraphs the sounds above mentioned are placed in relation with their Latin originals. A vowel is said to be 'free' when followed by a single consonant or by *tr*, *dr*, *pr*, *br*. When followed by a group of consonants other than those mentioned, it is said to be 'blocked.' The block may exist in the original Latin word, or may be caused by the fall of an unaccented vowel in Low Latin (e.g. *caldus* fr. *calidus*). Vowels are spoken of by their position with reference to the tonic vowel, e.g. in *amare* the first *a* is 'protonic,' the second 'tonic' or 'accented,' the final *e* is 'metatonic.' As in French, the tonic vowel persists, and apparent exceptions are due to a shifting of accent, which requires special explanation for particular cases. Provençal, like French, allows only one syllable after the tonic accent.

ą = Latin *a* + nasal, e.g. *cas* (canis), *efan* (infantem).

ą = Latin *a* tonic: *amavas* (amabas), *gran* (grandem).

„ „ protonic: *alegretat* (alacritatem).

„ „ metatonic: *amavas* (amabas).

Apparent exceptions, such as *chiet* (cadit), *chera* (caram), are to be explained as due to French influence, through necessities of rime, or as existing in texts which present French and Provençal forms side by side. But many seeming exceptions are due to the working of analogy: e.g. *greu*, *grieu* (gravem), have conformed to *leu*, *lieu* (levem). The suffix *-ariu* appears as *-ier*, e.g. *viridarium* gives *vergier*. *-aria* becomes *-eira*: *senheira*

(signaria); probably the penultimate *i* influenced the preceding syllable, but the exact manner of the process is yet in dispute.

ę = Latin *ĕ*, e.g. *veder* (videre), *avem* (habemus), *dreꝛ* (directum).
„ „ *e* + nasal, e.g. *ve* (venit).
„ „ *ĭ*, e.g. *pęl* (pilum), *ęn* (inde), *donzęla* (dominicella).

ę = Latin *ĕ*, e.g. *prętꝛ* (pretium), *ętꝛ* (estis).

ę protonic = Latin *ĭ*, e.g. *veder* (videre).
„ „ „ *ĕ*, e.g. *celar* (celare).

ę metatonic = Latin *a*, e.g. *sobre* (supra).
„ „ = Latin *u* in verbal suffix *-unt*: fuerunt gives *foren* and *foron*; so *poder* (* potere), *poden*, *podon*.

ę final is also placed to support a group of consonants (*e d'appui*), as *sempre* (semper); it is prosthetic before *st*, *sc*, *sp* (*s* impure), as *escruire* (scribere).

In such apparent exceptions to the above rules as *fis* (feci), *pris* (* presi, * prensi), the *i* is due to the influence of the final vowel upon the tonic. In *meravilha* (mirabilia) the *i* remains under the influence of the palatal *lj*. The *e* + nasal = *ę* seems in certain cases to have approached to an *a* sound: thus we find *talen*, *talan* (talentum), *entre*, *antre* (intra).

The verbal termination *-ętꝛ* in the 2nd pers. plur. pres. ind. has *ę*, as *avętꝛ* (habetis): but in the fut. indic. and the pres. subj. of the first conjugation we have *ę*, as *canterętꝛ*, *amętꝛ*.

From the thirteenth century *ę* can produce the diphthong *ie*: thus *ęu*, *ieu* (ego) (distinguish *ęu* from illum), *fęr*, *fier* (ferit), *bręu*, *brieu* (breve). If the vowel is blocked this resolution does not take place, e.g. *set* (septem); palatal influence especially produced it: e.g. *leit*, *lieg*, *lieich* (lectum), *męlhs*, *mielhs* (melius). On the other hand *ę* under the influence of a following *i* may become *ę*, e.g. *lieis*, *lęis* (leges).

i = Latin *ī* tonic, e.g. *vin* (vinum); protonic, *diables* (diabolus).
„ „ *e* metatonic: *terrestri* (terrestre).

In hiatus, the Latin *ĭ* remains: *via* (via), *lia* (ligat); *i* may be prosthetic, as *isnel* (O. H. G. snel). *Freg*, *fręit*, are from * *frĭgidum*, not *frīgidum*.

ǫ = Latin *ŏ*: *dolor* (dolorem).
„ „ *ŭ*: *jove* (iuvenem), *sǫ*, *soṇ* (suum), *o* (ubi); *aut* was treated as proclitic and therefore became *ǫ*.
„ „ *ŏ* + nasal: *bon* (bonum), *comte* (comitem).

ǫ = Latin *ŏ*: *omne, ome, om* (hominem, homo), *volc* (volvit); *ǫ* (like *ę*) can produce the diphthong *uo, ue*: e.g. folium gives *folh, fuolh, fuelh*; oculum = *ǫlh, uolh, uelh*; noctem = *nǫit, nuoit, nueit, nueg*. *ǫ* blocked does not diphthong: e.g. *mort* (mortem).

u = Latin *ū*: *agut* (acutum), *fust* (fustum).

In *tuit, tug* (* tōtti) the final *ī* following *t* influences *ō* (as in the case of *e*, see above): contrast *tots* (* tōttus).

Whether *u* was pronounced as in modern French (*pu, mu*, &c.), or as in modern Italian (*bruto*), is a question as yet unsettled.

As regards the atonic vowels, it is to be observed that an atonic vowel following the tonic disappears: e.g. *hóminem* gives *omne*; occasional shifting of accent has to be taken into account, e.g. *credére* on the above principle gives *creder, crezer*, whereas the form *creire* is from *crédere*. In such a case as *cànta-tórem* the two halves of the word were treated as entities; hence *a* is retained: contrast the French *chanteor, chanteur*, with Provençal *chantador*. Where such vowels are not retained by necessities of pronunciation, they tend to disappear, as *venjar* from *vìndĭcâre*.

Diphthongs.

ęi = Latin *eg*, as *lei* (legem), *rei* (regem).

„ „ *ec*, as *dreita* (directa).

„ „ *ic*, as *estreit* (strictum).

„ „ *ē*, as *tei* (te). The pronoun *lei* = Latin *-ae* (* illae for illi), which is treated as *-e*.

ęi = Latin *ei*, as *mei* (mei).

„ „ *ec*, as *leich* (lectum). (Cf. *supra*, p. 189.)

ǫi = Latin *ui*, as *soi* (sui), *foiso* (fusionem), by attraction of *i*.

„ „ *u*, as *angoissa* (angusta).

ǫi = Latin *oc*, as *noit* (noctem).

„ „ *ŏ*, as *pois* (post), *o* being influenced by the following *s*.

ai = Latin *ac*, as *lai* (illac), *fait* (factum).

ui = Latin *ui*, as *cui* (cui).

au = Latin *au*, as *aur* (aurum), *alauza* (alauda): this conservation is a special feature of Provençal: but cf. *joi* with *gaug* (gaudium), *tesor* with *thesaur* (thesaurum).

au = Latin *a* + *v* before a consonant, as *claus* (clavis); *al* vocalized under palatal influence or when final (a dialectical change), as *auçat* (altiat), *faus* (falsum), *sauze* (salicem), *cau* (3rd. sing. pres. ind. of *caler*).

ęu = Lat. *eu*, as *deu* (deum).

„ „ *ĕ* + *v*, as *breu* (brevem).

„ „ *ĕ* + *o*, as *eu* (ego).

ęu = Lat. *ē*, as *deu* (debet).

„ „ *ĭ*, as *beure* (bibere), *veuza* (vidua).

iu = Lat. *i* + *b*, *v*, as *viu* (vivum), *escriure* (scribere).

ue = Lat. *ui*, as *agues* (habuisses) (or represents resolution of Provençal *ǫ*).

ǫu = Lat. *u*, as *mout* (multum).

ǫu = Lat. *o* + *v*, as *bou* (bovem), *nou* (novem).

CONSONANTS.

Consonants are initial, medial, or final. An intervocalic consonant is one which stands between two vowels, as *t* in *vita*. A supported or stayed (*appuyé*) consonant is one preceded by another consonant and followed by a vowel, as *t* in *porta*.

Labials.

p = Latin *p* initial, medial, and supported, as *paupre* (pauper), *compar* (comparare).

„ „ *ph*, as *solpre* (sulphur).

b = Latin *b* initial, medial, and supported, as *breu* (brevem), *arbre* (arborem).

„ „ *p* intervocalic, as *saber* (sapere), *abelha* (apis).

In this and following cases we have to note the regular alternance between the hard and soft consonants, according to their medial or final position. Thus *orp*, *orba* (orbum), *trop*, *trobar* (* tropare), *lob*, *lopa* (lupum), *sap*, *saber* (sapere).

f = Latin *f* initial, medial, supported, as *fam* (famem), *efan* (infantem). In *preon* (profundum) *f* disappears, becoming *v*—*u*.

„ „ *ph*, as *orfe* (orphanum).

v = Latin *v* initial and supported, as *volp* (vulpem).

„ „ intervocalic, as *avara* (avara).

v and *f* alternate, as *serf*, *servar*.

m = Latin *m* initial and medial, e.g. *membrar* (memorare).

Dentals.

t = Latin *t* initial, medial, and supported: *tems* (tempus), *matin* (matutinum).

d = Latin *d* initial and supported, as *aondar* (abundare).

„ „ *t* intervocalic, as *nadal* (natalem), *redon* (rotundum).

„ „ *d* intervocalic, alternating with *z* or disappearing, as *crudel*, *cruzel*, *cruel* (crudelem), *raditz*, *razitz*, *raitz* (radicem), *cader*, *cazer*, *caer* (cadere).

t and *d* alternate, as *cantat*, *cantada* (cantatum), *nut*, *nuda* (nudum). *t* final following *n* may disappear, as *chan* for *chant*.

z = Latin *s* intervocalic: *cauza* (causa).

„ „ *c* and *d* intervocalic: *vezi* (vicinum), *vezer* (videre).

s = Latin *s* initial, medial, and supported, as *saber* (sapere), *ors* (ursus).

„ „ *c* + *e*, *i*, as *selar* (celar), *vensser* (vincere).

„ „ *ti* (*y*) supported, as *canso* (cantionem), *nossas* (nuptias).

„ „ *ci* (*y*), as *menassa* (minacia).

i + *s* = Latin *si* (*y*), *sti* (*y*), *cti* (*y*), *x*, *sci* (*y*), as *baissar*, *baisar* (baciare), *faisso* (factionem), *conoisser* (cognoscere), *soissebre* (suscipere), *angoissa* (angustia), *coissa* (coxa), *faissa* (fascia).

ts, *tz*, *z* = combination of hard dental and *s*: *cantatz* (cantatus).

tz final = Latin *c* + *e*, *i* (*y*), *t*, *u* + *i* (*y*), as *patz* (pacem), *crotz* (crucem), *palatz* (palatium), *pretz* (pretium), *latz* (laqueum).

s and *z* alternate: *os*, *ozar* (* ousare).

z and *tz* alternate: *crotz*, *crozar* (cruciare).

r and *l* = Latin *r* and *l*, as *rossinhol* (* lusciniolum) by dissimilation.

n = Latin *n*; becomes *d* by dissimilation: *degun* (nec unum), *negun* also existing. *lunh* by metathesis from *nulh* (nullum).

Velars and Palatals.

g = Latin *g* initial and supported, as *gola* (gula), *larga* (largam).

„ Germanic *w*: *guerra* (werra), *gaire* (weigaro).

„ *c*, *k*, intervocalic + *o*, *u*, as *agut* (acutum), *segur* (securum).

g and *j* alternate = Latin *g* initial and supported: *alongar*, *alonjar* (longum); *gauzi*, *jauzir* (gaudere).

g, *y* (*i*), and *j* a ternate = Latin *c*, *g* intervocalic + *a*, as *pagar*,

paiar (pacare), *amiga*, *amia* (amica), *prejar*, *pregar*, *preiar* (precare), *legal*, *leial* (legalem).

c = Latin *c* initial and supported: *color* (colorem), *ancóra* (ancoram).

„ „ *q* initial, as *qual* (qualem), *qui* (qui) (see remarks on orthography).

c, *ch* = Latin *c* + *a*: *caȩr*, *chaȩr* (cadere).

g (palatal spirant *dž*) alternates with *i* (semi-vowel) = Latin *g* + *e*: *gent*, *ient* (gentem); = Latin *g* + *a*: *plaga*, *playa* (plagam); = Latin *c*: *miga*, *miia* (micam). Note *iorn*, *jorn* (diurnum).

ch medial and final = Latin *i* (*y*): *sapcha* (sapiam).

ch and *it* alternate = Latin *ct*: *lieich*, *lieit* (lectum), *nuech*, *nuoit* (noctem).

Upon the different development of *ca* and *ct* is based the division of the Provençal dialects: e.g. *causa* may become *chauza* or *cauza*, *factum* may become *fait* or *fach*. By marking the presence or absence of these two characteristics (in combination) four main dialects are found to exist:—

1. *cauza—fait*, South-west Languedoc and Toulouse.
2. *chauza—fait*, French dialects and Auvergne.
3. *chauza—fach*, Limousin and the left bank of the Rhone.
4. *cauza—fach*, from Mussidan in Périgord to Menton in Provence, i.e. Provence properly so called.

The discussion of other dialectical features would be out of place in a book of this nature. It must be remembered that a literary language common to the south of France grew up, as the several dialects were not greatly dissimilar, and a poem might often be translated from one to the other with but little trouble. The fact that such a common language existed makes the task of assigning texts to one or another dialect in many cases a work of great difficulty. On this point, compare Raimon Vidal, 'Las Rasos de Trobar' (Stengel, p. 69): 'Totz hom que vol trobar ni entendre, deu primierament saber qe neguna parladura non es naturals ni drecha del nostre lengage mais acella de Franza e de Lemosi, o de Proenza o d'Alvergna o de Caersin; per qe ieu vos dic qe, quant ieu parlarai de Lemosy, qe totas estas terras entendas e totas lor vezinas e totas cellas qe son entre ellas. Et tuit l'ome qe en aquellas terras son nat ni norit, an la parladura natural e drecha.'

GRAMMAR

NOUNS.

I.

	I*a*.	I*b*.	I*c*.	I*d*.
Sing. Nom.	cavals	paire	filha	naus
Acc.	caval	paire	filha	nau
Plur. Nom.	caval	paire	filhas	naus
Acc.	cavals	paires	filhas	naus

II.

Sing. Nom.	o̧m	co̧ms
Acc.	o̧me	co̧mte
Plur. Nom.	o̧me	co̧mte
Acc.	o̧mes	co̧mtes

III.

Sing. Nom.	trobaire	bar	ne̦ps	so̦r
Acc.	trobado̦r	baro̦n, -ô	nebo̦t	sero̦r
Plur. Nom.	trobado̦r	baro̦n, -ô	nebo̦t	sero̦rs
Acc.	trobado̦rs	baro̦n̦s, -ôs	nebo̦tz	sero̦rs

Obs. (i) The vocative is generally the same in form as the nom.

(ii) A general tendency to the weakening of the inflexions is to be noticed, increasing as time goes on: this is especially noticeable in the nom. sing. of I. Such forms as *paires* (*nom. sing.*) are due to the analogical influence of I *a* upon I *b*. So also *senhers*, XXI. 5, &c.: on *cor* and *cors* see note on XXXVI. 29.

(iii) The infinitive, when used with the article as a substantive, is inflected: infinitives in *-ar*, *-er*, *-ir* as I *a*; those in *-re* vary between I *a* and I *b*. If the infinitive in these cases is the subject of the sentence, and is used without the article, it may be treated as substantive or as verb, e.g. XIV. 42.

ADJECTIVES.

I. Masc. *bęl*, fem. *bęla.* II. Masc. and fem. *brẹu.*

In I. the alternance of consonants is to be noticed (see Phonetics): *amat*, *amada*; *lonc*, *longa.* Note *premier*, *premieira* (also *-eira*, *-iera*). Adjectives fall into one of these two classes according to their origin, the Latin third-declension adjectives forming II. A number of these latter, however, passed into I., e.g. *frebla* &c. The masc. is declined normally as subst. I *a*, the fem. as I *c.* The comparative is formed with *plus*, and superlative with the article and *plus*: for irregular forms as *męlher*, acc. sing. *melhọr*, see Glossary.

PRONOUNS.

Article.

Sing.	*Masc. Nom.*	lo, l', li, el, *enclitic* ·l.	
	Fem. ,,	la, li, lh', *encl.* ·ill, ·l.	
	Masc. Acc.	lo, l', le, *encl.* ·l.	
	Fem. ,,	la, l', *encl.* ·l.	
Plur.	*Masc. Nom.*	li, l', *encl.* ·l, ·lh, ·ill, ·ll.	
	Fem. ,,	las, les.	
	Masc. Acc.	los, *encl.* ·ls, ·us, ·s.	
	Fem. ,,	las.	

de lo, de la *is contracted to* del.

de los	,,	,,	,,	dels.
a lo, a la	,,	,,	,,	al.
a los	,,	,,	,,	als.
en lo	,,	,,	,,	el.
en los	,,	,,	,,	els.
per lo	,,	,,	,,	pel.
per los	,,	,,	,,	pels.
entre los	,,	,,	,,	entrels.

For other contractions, see Glossary.

Personal Pronouns.

A. *Emphatic.*

		Sing.	*Plur.*
1*st pers.*	*Nom.*	ieu, ęu.	nọs.
	Acc.	mę, mi.	nọs.

A. *Emphatic* (cont.)

		Sing.	*Plur.*
2nd pers.	*Nom.*	tu.	vọs.
	Acc.	tẹ.	vọs.
3rd pers. Masc.,	*Nom.*	ẹl, ẹlh, ẹu.	ilh, il, ẹl, ẹlh, ẹlhs.
	Acc.	lui, ẹl, ẹlh.	lọr, lur, ẹls.
,, ,, *Fem.*,	*Nom.*	ẹla, ẹlla, ilh.	ẹlas.
	Acc.	liẹis, lẹis, lẹi, liei, ela.	ẹllas, ẹlas.

Reflexive: *sing. masc. and fem.* sẹ, si; *plur. masc. and fem.* sẹ, si.

B. *Unemphatic.*

		Sing.	*Plur.*
1st pers.	*Dat. and Acc.*	me, mi, *encl.* ·m.	nos, *encl.* ·ns.
2nd pers.	*Dat. and Acc.*	te, *encl.* ·t.	vos, *encl.* ·us, ·os, ·s.
3rd pers. Masc.,	*Dat. and Acc.*	lo, li, l', *encl.* ·l, ·ill, ·ilh.	lor, lur, los, *encl.* ·ls, ·lz.
,, ,, *Fem.*,	,, ,,	la, li, l', *encl.* ·l, ·lh, ·il.	las, lor, lur.
	Neuter, Acc.	o, lo, le.	

Reflexive: *dat. and acc.* s', se, si, *encl.* 's; *plur.* s', se, si, *encl.* 's, 'is.

Possessive Pronouns.

A. *Emphatic.*

		Sing.	*Plur.*
1st pers.	*Masc.*	mẹu, mieu (*declined as* I*a*).	nọstre (*declined as* I*ab*).
	Fem.	mĭa (I*c*).	nọstra (I*c*).
	Neut.	mieu.	
2nd pers.	*Masc.*	tẹu, tieu (I*a*).	vọstre (I*ab*).
	Fem.	tua, tia, tieua (I*c*).	vọstra (I*c*).
	Neut.	tieu.	
3rd pers.	*Masc.*	sẹu, sieu, son, so (I*a*).	lọr, lur, lors, lurs.
	Fem.	sua, soa, sia (I*c*).	

B. *Unemphatic.*

		Sing.	*Plur.*
1st pers.	*Masc.*, *Nom.*	mos, mes.	mẹi, miei.
	Acc.	mọ̀, moṇ.	mos.
	Fem., *N. and A.*	ma, m'.	mas.

B. *Unemphatic* (cont.)

		Sing.	*Plur.*
2nd pers. Masc.,	*Nom.*	tos, tes.	tui, tei.
	Acc.	tô, toṇ.	tos, tes.
Fem., N. and A.		toa.	toas.
3rd pers. Masc.,	*Nom.*	sos, ses.	sui, soi, siei.
	Acc.	sô, soṇ.	sos.
Fem., N. and A.		sa, s'.	sas, ses.

DEMONSTRATIVE PRONOUNS.

I.

Singular.		*Plural.*	
Masc.	*Fem.*	*Masc.*	*Fem.*
Nom. ẹst *Acc.* ẹst	esta	ist ẹstz	estas.

II.

Nom. cẹst *Acc.* cẹst	cesta	cist cẹstz	cestas.

III.

Nom. aquẹst *Acc.* aquẹst	aquẹsta, aquist aquẹsta	aquist aquẹstz, aquest	aquẹstas.

IV.

Nom. aicẹl, aisselh *Acc.* aicẹl	aicẹla	aissilh aicẹls	aicẹlas.

V.

Nom. cẹl, selh, cels *Acc.* cẹl, selh, celui, cellui	cẹla, selha, silh cella, selha, celieis	cill, silh, cẹlh cẹls, selhs	cẹllas, selhas.

VI.

Nom. aquẹl *Acc.* aquẹl, aquelh	aquẹlla, aquilh aquẹla, aquẹlla	aquil, aquilh aquẹlhs, aquelz	aquẹlas.

VII.

Nom. is
Acc. is, es

Neuter, Nom. and Acc.

VIII.

ǫ, oc.

IX.

aissǫ, aizo.

X.

sǫ, zo.

XI.

aquo.

Relative and Interrogative Pronouns.

I.

	Singular. Masc. and Fem.	*Plural. Masc. and Fem.*	*Sing. and Plu Neuter.*
Nom.	qui, qu', quez	qui, qe, quez, c'	qe, quez.
Acc.	cui, quez, qui, que, qe	cui, ke, que, c', qi	que, qe.

II.

Masc.	*Fem.*
qual, cal (I*a*)	qual, cal (I*d*).
lo qual, lo cal (I*a*)	la qual, la cal (I*d*).

Relative adverbs don, que. (See Glossary.)

Indefinite Pronouns.

ome, re, res.	alcu, alques.
eis, mezeis.	negu, nulh.
tal, aital, atretal.	maint.
autre, als.	cascu.
tan.	qui que, qual que.

See Glossary.

VERBS.

I.	II*a*.	II*b*.	III.
	Infinitive.		
cantár	partir	florir	vẹndre

	II*a*.	II*b*.	III.
	Indicative Present.		
	part	florísc	vęn
	partz	florís	vęns
	part	florís	vęn
	partem	florẹm	vendẹm
	partẹtz	florẹtz	vendẹtz
nton, -o	parton, -o	florískon, -o	vendon, -o
	Imperfect.		
	partía	floria	vendia
	partías	&c.	&c.
	partía		
	partiám		
	partiátz		
-on	partían, partíon		
	Perfect.		
	partí	florí	vendẹi
	partíst	&c.	vendẹst
	partí, partít		vendẹt
	partím		vendẹm
	partítz		vendẹtz
-o	partíron		vendẹron
	Future.		
	partirái, partrái	florirái	vendrái
	partirás, partrás	&c.	&c.
	&c. &c.		
	Imperfect Future.		
	partiría, partría	floriría	vendría
	&c.	&c.	&c.

I.	II*a*.	II*b*.	III.
		Conditional.	
cantęra	partíra	floríra	vendęra
cantęras	partíras	&c.	&c.
cantęra	partíra		
canterám	partirám		
canterátz	partirátz		
cantęran	partíran		
		Subjunctive Present.	
can, cant	párta	florísca	venda
cantz	pártas	floríscas	vendas
can, cant	párta	florísca	&c.
cantęm	partám	floriscám (florám?)	
cantętz	partátz	floriscátz (florátz?)	
cánten, cánton	pártan	floríscan	
		Subjunctive Imperfect.	
cantęs	partís	florís	vendęs
cantęsses	partísses	&c.	&c.
cantęs	partís		
cantessęm	partissęm		
cantessętz	partissętz		
cantęssen, -on	partíssen, -on		
		Imperative.	
cánta	part	floris	ven
cantátz	partętz	florętz	vendętz
		Participle Present.	
cantán, -nt	partęn, -nt	florissęn, -nt (floręn?)	vendęn, -nt
		Participle Perfect.	
Masc. cantát (*as subs.* I*a*, *Nom.* cantatz)	partít	florít	vendút
Fem. cantáda (*as subs.* I*c*).	partída	florída	vendúda

In the regular verbs, change of stem may occur through shifting of accent.

ę tonic may diphthong to *ie*, e. g. *fęrir*, ind. pres. 3rd sing. *fier*.

ǫ „ „ „ „ *ue*, „ *trǫbar* „ „ „ *truep*

unaccented *o* may become *u*: *dormir*, *durmen*. [(and *trop*).

„ *i* before tonic *i* may become *e*: *fenir*, *finir*.

t (alternating with *d*) may fall after *n*: *chant*, *chan*; *guardar*, *guart*, *gar*.

v and *f* after *l*, *r*, may fall: *salvar*, ind. pres. 3rd sing. *sal*.

v final after a vowel becomes *u* and makes diphthong with previous vowel: *levar*, *leu*.

Ind. pres. 3rd sing. may end in *-e* instead of *-a* in I. conj.

Subj. „ „ „ „ *-e* as supporting vowel to a consonantal group, e. g. *cobre*; then by analogy in other cases *mire* (*mirar*).

Ind. perf. in I. and III. may end in *-iei*: *amiei*.

„ „ II. „ „ *-ic*: *auzic*.

These exceptions are noted in Glossary as they occur.

Strong verbs are those in which in the 1st and 3rd sing. and 3rd plur. of the perf. indic. the accent falls on the stem and not on the termination: these fall into three classes :—

IV.	V.	VI.	
	Indicative Perfect.		
vi	pris, pręs	dęc	saup
vist	presist	deguist	saubist
vi	pręs	dęc	saup
vim	presęm	deguęm	saubęm
vitz	presętz	deguętz	saubętz
viron	pręiron, presęron	degron	saubron, saupron
	Conditional.		
vira	pręira	degra	saubra, saupra
&c.	&c.	&c.	
	Subjunctive Imperfect.		
vis, vezęs	presęs	deguęs	saubęs
visses, vezęsses	presęsses	&c.	&c.
vis, vezęs	presęs		
vissęm, vezessęm	presessęm		
vissętz, vezessętz	presessętz		
vissen, vezęssen	presęssen		

AUXILIARY VERBS.

Infin. avęr.

Ind. Pres.	*Subj. Pr*
ai	áia
as	áias
a	áia
avęm	aiám
avętz	aiátz
an, ant	áian, -on
Ind. Imperf.	*Subj. Imperf.*
avía	aguęs
avías	aguęsses
avía	aguęs
aviám	aguessęm
aviátz	aguessętz
avían, -on, -o	aguęssen, -on
Perf.	*Part. Pres.*
aic, aguí	avęn
aguíst	
ac	
aguęm	*Part. Perf.*
aguętz	avut, agut
ágron, -o	
Fut.	*Imperf. Fut.*
aurái	auría
aurás	aurías
aurá	auría
auręm	auriám
aurętz	auriátz
aurán	aurían, -on
Condit.	*Imperat.*
ágra	áias
ágras	aiátz
ágra	
agrám	
agrátz	
ágran	

Infin. ęsser, ęstre.

Ind. Pres.	*Subj. Pres.*
sọi, sui, sô, sọn	sía
iest	sías
ęs	sía, sie
ęm	siám
ętz, est	siátz
sọn, sô	sían, sion
Ind. Imperf.	*Subj. Imperf.*
ęra	fọs
ęras	fọsses
ęra	fọs
erám	fossęm
erátz	fossętz
ęran, -on, -o	fọssen, -ọn, -o
Perf.	*Part. Pres.*
fui	essęn
fust	
fô, fọn	
fọm	*Part. Perf.*
fọtz, fos	estat
fọron, -ô, -en	
Fut.	*Imperf. Fut.*
serái, ęr	sería
serás, ęrs	serías
será, ęr	sería
seręm	seriám
serętz	seriátz
serán	serían, -on
Condit.	*Imperat.*
fọra	sías
fọras	siátz
fọra	
forám	
forátz	
fọran	

GLOSSARY

N.B.—H is treated as non-existent: for J and Y initial, medial, and final, vide I. Nouns and adjectives are given in their oblique cases: where no declension is quoted, it is indeterminate or unknown.

ABBREVIATIONS.

acc. accusative.
adj. adjective.
adv. adverb.
comp. comparative.
cond. conditional.
conj. conjunction.
dat. dative.
dem. demonstrative.
f. feminine.
fut. future.
gen. genitive.
imper. imperative.
imperf. imperfect.
impers. impersonal.
ind. indicative.
interj. interjection.
interrog. interrogative.
intr. intransitive.
m. masculine.
neg. negative.
nom. nominative.
num. numeral.
part. participle.
perf. perfect.
pers. personal.
plur. plural.
poss. possessive.
prep. preposition.
pres. present.
pron. pronoun.
refl. reflexive.
rel. relative.
s., subs. substantive.
subj. subjunctive.
tr. transitive.
v. verb.

a.

a, ad, as, *prep.* to, from, xliv, 246.
ab, a, am, *prep.* with, at, near.
ab tant, while; **ab que,** except that, in so far as.
abadia, *sf.* I *c*, abbey.
abaissar, *v.* I *tr.* lower, degrade.
abandonar, *v.* I *tr.* give up.
abans, *adv.* nay, rather; much more.
abât, *sm.* III (*n. sing.* **abas**), abbot.
abelhir, abell-, *v.* II *b*, *intr.* please.
abelimẹn, *sm.* I *a*, pleasure.
abẹurar, *v.* I *tr.* give to drink.
abrandar, *v.* I *tr.* inflame.
abrasar, *v.* I *tr.* set fire to.
abrassar, *v.* I *tr.* embrace.
abric, *sm.* I *a*, shelter, protection.
abrichar, *v.* I *tr.* shelter.
abrivamẹn, *sm.* I *a*, haste.
abrivar, *v.* I *tr.* accelerate, hurry; *part.* hasty, quick.
abronquit, *adj.* I (*part.*), stumbling.
acabar, *v.* I *tr.* complete.
acertar, *v.* I *tr.* assure, certify.
acesmar, *v.* I *tr.* prepare, equip.
achaptar, *v.* I *tr.* buy, acquire.
acli, *adj.* I, inclined, devoted.
acompanhar, -pagnar, *v.* I *tr.* accompany.
aconseillat, -selhat, *adj.* I (*part.*), prudent, wise.
acordanza, *sf.* I *c*, harmony, agreement.
acọrdar, *v.* I *refl.* be in harmony with (**ab**), be willing to (**de**).
acọrrer, *v. intr.* help (*with dat.*).
acọrt, *sm.* I *a*, agreement, intention.
acostumar, *v.* I *tr.* accustom; *part.* ordinary, usual.
acuillimẹn, aculh-, *sm.* I *a*, greeting, reception.
acuillir, acoill-, aculh-, *v.* II *a b*, *tr.* receive, greet; *ind. sing. pres.* 3, **acuelh, acoill.**

ad, *see* a.
adaut-, *see* as-.
adęs, *adv.* immediately, forthwith, continually.
adirar, *see* as-.
adobar, *v.* I *tr.* dub as knight, prepare, equip, repair.
adọno, -os, -ox, *adv.* then, thereupon.
adọrar, *v.* I *tr.* worship.
adormir, *v.* II *a b*, *intr.* go to sleep.
adreit, adreg, *adj.* I (*f.* adreicha), proper, right.
adreitamęnz, adrez-, *adv.* properly.
adrez-, *see* adreit-.
aduire, *v. tr.* bring forward, lead on, bring to pass; *ind. pres. sing.* 3, adus, aduz, aduts; *cond. sing.* 3, aduria.
afaire, affar, *sm.* I *b*, affair, business.
afan, *sm.* I *a*, toil, sorrow.
afan, *see* enfan.
afebliar, *v.* I *intr.* become weak.
afęrmar, *v.* I *tr.* secure; *refl.* rely upon (en).
affinar, -f-, *v.* I *tr.* improve.
affranher, *v. tr.* bend; *refl.* condescend, stoop to; *ind. pres. sing.* 3, -fraign; *subj. pres. sing.* 3, -franha.
afiar, *v.* I *tr.* assure.
afichar, *v.* I *tr.* rely upon (en).
afọlar, -ff-, *v.* I *tr.* harm, overthrow.
afolir, *v.* II *b*, *tr.* make foolish.
afortir, *v.* II *b*, *tr.* strengthen.
afortit, *adj.* I (*part.*), energetic.
afranchar, *v.* I *tr.* soften.
afric, *adj.* I (*f.* africha), exhausted.
agardar, *v.* I *tr. and intr.* look.
agęnsar, *v.* I *tr. and intr.* please, take pleasure in.
aginọlhar, *v.* I *refl.* kneel.
agradar, *v.* I *intr.* please.
agradatge, *sm.* I *b*, pleasure; esser d'agr., be delightful.
agradil, *adj.* I, pleasing.
aguilęn, *sm.* I *a*, hip, haw.
ai, *interj.* alas! ai de, alas for!
aib, aip, *sm.* I *a*, custom, manner, characteristic.
aibit, *adj.* I (*part.*), endowed with.
aicel, *pron. dem.* that.
aiga, *sf.* I *c*, water.
aigrọ, *sm.* I *a*, heron.
ailas, *interj.* alas!
aillors, alhor, *adv.* elsewhere.
aiọstar, *v.* I *tr.* collect, gather.
aire, *sm.* kind; de bon aire, of good nature.
ais, *sm.* domain, dwelling.
aissi, *adv.* even as.
aisso, aiso, *pron. dem.* this, that.
aital, *pron. adj.* of such a kind.
aitan, *pron. adj.* so much; ait. quan, d'ait. quan, as long as; ait. com, so much as, in so far as; dos aitan, twice as much.
aiuda, *sf.* I *c*, help.
aiudar, *v.* I *tr.* help.
aizinar, *v.* I *refl.* approach, make ready to (de).
aizir, ais-, as-, *v.* II *b*, *tr.* bring near; *intr.* approach; *part.* ready, near; *subs.* possession, xxiv, 23.
ala, *sf.* I *c*, wing.
alba, *sf.* I *c*, dawn.
alberc, *sm.* I *a*, dwelling, inn, house.
albirar, *v.* I *intr. refl.* think over, ponder; *sm.* I *a*, opinion.
albọrn, *sm.* I *a*, ebony.
albre, *see* arbre.
alegranza, -sa, *sf.* I *c*, joy, cheerfulness.
alęgrar, *v.* I *a*, *tr. intr.* make joyful, rejoice.
alegratge, *sm.* I *b*, joy.
alęgre, *adj.* I, cheerful.
alegrier, *sm.* I *a*, cheerfulness.
aleuiar, alev-, *v.* I *tr.* lighten, relieve.
alhọr, -s, *adv.* elsewhere.
almọina, almorna, almosna, *sf.* I *c*, alms.

alǫngar, *v.* I *tr.* prolong; *intr.* spend time.
alques, *pron. neut.* something, in some degree.
als, *pron. neut.* anything else, other.
alt, *see* **aut**.
amadǫr, *sm.* III (*n. sing.* **amaire**), lover.
amairessa, *sf.* I *c*, lover.
amar, *adj.* I, keen, bitter.
amar, *v.* I *tr.* love; *ind. perf. sing.* 1, amiẹi, XXV. 20; **amar mais**, prefer.
amassar, *v.* I *tr.* heap up.
ambas, *see* **ams**.
amdos, **ambedos**, *num. adj.* both.
amẹn, *interj.* amen.
amẹnar, *v.* I *tr.* bring.
amendar, *v.* I *tr.* make amends for.
amesurar, *v.* I *tr.* measure out; *part.* sober, temperate, proportioned.
amia, **amiga**, *sf.* I *c*, friend, love.
amic, *sm.* I *a*, friend.
amiga, *see* **amia**.
amiran, *sm.* I *a*, emir.
amistansa, *sf.* I *c*, friendship.
amistat, *sf.* I *d*, friendship, love.
amonẹstar, *v.* I *tr.* admonish.
amọr, *sf.* I *a*, love.
amorọs, *adj.* I, lovely.
amparar, **emp-**, *v.* I *tr.* provide with, protect, watch over.
ams, *num. adj.* (*f.* **ambas**), both.
anta, *see* **anta**.
an, *sm.* I *a*, year.
anar, **annar**, *v. intr.* go; *tr.* traverse, XXVII. 12; *ind. pres. sing.* 1, **vau**, **vauc**, 3, **vai**; *plur.* 2, **anatz**, 3, **van**; *fut. sing.* 1, **irai**, 2, **iras**; *plur.* 1, **irem**, 3, **anaran**, **iran**; *perf. sing.* 3, **anẹt**; *subj. pres. sing.* 1 *and* 3, **an**; *imper.* 2 *plur.* **anatz**. **anar** *with part.* (*gerund.*) = *finite verb.*
anc, *adv.* ever; **anc no**, **nulh**, never any; **anc no mais**, by no means.
ancar, **encaras**, *adv.* yet, then.
anceis, *adv.* rather, on the contrary.
ancsẹ, *adv.* always.
anẹl, *sm.* I *a*, ring.
angel, *sm.* I *a*, angel.
angovẹnc, *sm.* I *a*, coin of Anjou.
anhẹl, *sm.* I *a*, lamb.
ánima, **anma**, **arma**, *sf.* I *c*, soul.
ansessọr, *sm.* III, forefather.
anta, **amta**, *sf.* I *c*, shame.
antic, *adj.* I, old.
ans, **ans**, **ains**, *adv.* before, on the contrary; **ans que**, *conj.* before that.
ạondansa, *sf.* I *c*, abundance, superfluity.
ạondar, *v.* I *intr.* be abundant; *tr.* help.
ạora, *adv.* now.
aparẹlhar-, **-eillar**, *v.* I *tr.* prepare; place on a level with, XIX. 6.
aparer, *v. intr.* appear.
aparĩar, *v.* I *tr.* accompany; *intr.* join in society, be sociable.
apẹlar, **app-**, **apell-**, **-elhar**, *v.* I *tr.* call, summon, name, designate.
apercẹbre, *v. refl.* perceive (*see* **recebre**).
apilar, *v.* I *refl.* rest upon (**en**).
apodẹrar, *v.* I *tr.* overpower.
apọstol, *sm.* I *a*, apostle.
aprẹndre, **apenre**, *v. tr.* learn, teach (*see* **prendre**).
aprẹs, *prep. adv.* after.
aprimar, *v.* I *refl.* devise plans.
aprosmar, *v.* I *tr.* approach.
aquel, *pron. dem.* } that.
aquest, *pron. dem.* }
aqui, *adv.* there; **d'aqui enan**, thenceforward.
aquitiar, *v.* I *tr.* cancel, redeem.
ara, **aras**, **ar**, **era**, **eras**, *adv.* now; **el segle d'aras**, the modern world, XLIV. 1016.
arandar, *v.* I *tr.* cut off territory from.
arbalestier, *sm.* I *a*, cross-bow.

arberc, *see* **alberc**.
arbre, *sm.* I *a*, tree.
arc, *sm.* I *a*, bow.
archangel, *sm.* I *a*, archangel.
ardimẹn, *sm.* I *a*, courage.
ardit, *adj.* I (*part.*), bold; *sm.* I *a*, courage.
ardre, *v. tr. intr.* burn; *pres. part.* **arden**; *pres. ind.* 3, **art**; *pres. subj.* 3, **arga**; *past part.* **ars**.
argẹnt, -en, *sm.* I *a*, silver.
arma, *see* **anima**.
armas, *sf.* I *c. plur.* arms, skill in arms, deeds of arms.
armat, *adj.* I (*part.*), armed.
arnes, *sm.* equipment, dress; **metre alcu en arnes**, to equip a man.
arratge, *adv.* wandering, astray.
arrẹire, **ar-**, *adj.* past; *adv.* back.
arretener, *v. tr.* retain, remember; *see* **tenir**.
art, *sf.* I *d*, art, desire.
asclar, *v.* I *tr.* hew in pieces.
asetar, *v.* I *tr.* place.
asọmar, *v.* I *tr.* put an end to.
assai, **ess-**, *sm.* I *a*, attempt, trouble, energy.
assaiar, *v.* I *tr.* try, prove, make an attempt on; **assatge**, 3 *sing. pres. ind.*; *on analogy of* **assatiar**, xxii. 14.
assatz, *adv.* greatly; *strengthens comparison*, iv. 2, 19.
assẹtiar, *v.* I *tr.* besiege.
assezer, *v. tr.* set; *refl.* sit; **asseṣt**, 1 *sing. pres. ind.*
assire, *v. tr.* settle, place; *refl. intr.* sit.
assolvemẹn, *sm.* I *a*, solution.
atalentar, *v.* I *tr.* give pleasure to (a).
atempranza, *sf.* I *c*, direction.
atẹmprar, *v.* I *tr.* aim, direct.
atẹn, *sm.* I *a*, wait.
atẹndre, *v.* III *refl.* turn attention to, watch, wait; *intr. tr.* expect, fulfil promise.
atraire, *v. tr.* attract; *refl.* approach; *refl.* undertake (*su traire*).
atras, *adv.* back.
atressaig, **atrasag**, **atrasach**, *adv.* anyhow, in any case.
atressi, *adv.* even so.
atretal, *adv.* likewise.
atretan, **autretan**, **atrestan**, *adv.* just as much.
aturar, *v.* I *tr.* stop; *refl.* withdraw.
auca, *sf.* I *c*, goose.
aucire, **aucir**, **aussir**, **occ-**, **-s-**, *v. tr.* kill; *ind. pres. sing.* 3, **auci**, **aucit**; *plur.* 3, **aucịọ**; *perf. sing.* 3, **aucis**; *plur.* 3, **aucíron**, **aussiron**; *subj. pres. plur.* 3, **aucian**; *imper. plur.* 2, **aucietz**.
aunimen, *sm.* I *a*, disgrace.
aunir, *v.* II *b*, *tr.* shame, disgrace.
aur, *sm.* I *a*, gold.
aura, *sf.* I *c*, air.
aurá, *adj.* I, foolish, insane.
ãurar, *v.* I *tr.* promise.
aurelha, *sf.* I *c*, ear.
auss-, **aus-**, *see* **auc-**.
austọr, *sm.* I *a*; **austor anedier**, hawk for duck-hunting, xii. 37.
aut, **alt**, *adj.* I (*f.* **alta**), high.
autesa, **-esa**, *sf.* I *c*, high position.
autiame, **alt-**, *adj.* I, highest.
autoritat, *sf.* I *d*, authority.
autre, **altre**, *adj.* I *subs.* other.
autrẹiar, *v.* I *tr.* allow, concede; *refl.* devote oneself to.
autret-, *see* **atr-**.
autrui, *subs. as genitive to* **autre**; *subs.* xliv. 604.
auzar, **-s-**, *v.* I *tr.* dare; *ind. perf. sing.* 1, **ausiei**, xxvi. 6.
auzẹl, *sm.* I *a*, little bird.
auzelẹt, *sm.* I *a*, little bird.
auzir, *v. tr.* hear; *ind. pres. sing.* 1, **au**, **aug**, **auch**, 3, **au**; *plur.* 2, **auzẹtz**, 3, **auzon**; *perf. sing.* 1 and 3, **auzi**, **auzit**; *plur.* 2, **auzitz**, 3, **auziron**; *fut. plur.* 2, **auzirẹtz**, **aurẹtz**, xlv. 57; *subj. pres. sing.* 3, **auia**; *part. perf.* **auzit**.

auzor, auss-, *adj.* II, higher.
aval, *adv.* down.
avantage, *sm.* I *b*, advantage.
avar, *adj.* I, avaricious.
avarga, *adj. fem.* greedy.
avenir, *v. intr. refl.* come up to, happen, be obliged to, be successful (*see* venir).
aventura, *sf.* I *c*, chance, adventure; **en av.**, haphazard; **esser av.**, come to pass.
aventuros, *adj.* I, fortunate.
avęr, *v. tr.* have (*see Grammar*); *sm.* I *a*, property.
avęrs, *adj.* I, perverse, difficult.
avinęn, -ent, *adj.* II (*pres. part.*), pleasant, kind, comely, suitable; **d'av.**, properly.
avinentęsa, *sf.* I *c*, kindness, readiness to please.
avọl, (**ávol** and **avól**), *adj.* II, low, common, bad.
avolęsa, -eza, *sf.* I *c*, vileness.
az, *see* **a**.
azaudamęn, *sm.* I *a*, giving of pleasure.
azaut, adaut, *adj.* I, nice, pretty, pleasing.
azautar, adaut-, *v.* I *tr.* please.
azautęsa, *sf.* I *c*, pleasure, giving of pleasure.
azirar, adirar, *v.* I *tr.* hate, mock at; *refl.* be angry; **adire**, *pres. subj. sing.* 3, XXVII. 21.

b.

bai, *adj.* I, *s.* I *a*, light brown.
baillia, *sf.* I *c*, power.
bais, *sm.* kiss.
baisada, *sf.* I *c*, disgrace.
baissar, *v.* I *tr. intr.* sink, lower, overthrow, descend.
baisar, -s-, *v.* I *tr.* kiss.
balan, *sm.* I *a*, balance.
balansa, -sa, *sf.* I *c*, balance.
balb, *adj.* I, stammering.
bandô, *sm.* I *a*, permission.
baratar, *v.* I *tr.* win at play, cheat.
barga, *sf.* I *c*, boat.
barnat, *sm.* I *a*, knightliness.
barọn, -ô, *sm.* III, man (*as opp. to* femna), lord, baron.
barri, *sm.* barrier.
bas, *adv.* low; **bas d'aut**, down from on high.
basalenc, *sm.* I *a*, basilisk.
bastart, *sm.* I *a*, *adj.* I, bastard.
basticar, *v.* I *tr.* build.
bastọ, -ọn, *sm.* I *a*, stick.
batęiar, *v.* I *tr.* baptize.
batre, *v.* III *tr.* beat.
baudọr, *sf.* I *d*, cheerfulness.
bausar, *v.* I *tr.* deceive.
baut, *adj.* I, alert, vigorous; **se faire b. de**, to pride oneself on.
bauzia, *sf.* I *c*, falsehood, deceit.
bê, *see* **ben**.
bęc, *sm.* I *a*, beak.
bęl, *adj.* I (**bela, belha**), fair, beautiful.
belar, *v.* I *intr.* bleat.
belęza, *sf.* I *c*, beauty.
ben, bê, *adv.* well, very; *sm.* I *a*, good.
benananza, *sf.* I *c*, happiness, prosperity.
benestan, *adj.* II (*part.*), befitting, prosperous, happy; *sm.* propriety.
benezectes, *adj.* I, blessed.
berbis, *sm.* sheep.
besoin, besonh, *sm.* I *a*, need, necessity.
bęstia, *sf.* I *c*, animal.
beure, *v. tr.* drink.
beutat, bealtat, *sf.* I *d*, beauty.
blais, *adv.* aside; **en b.**, sideways.
blaissar, *v.* I *intr.* turn aside.
biordar, *v.* I *tr.* joust, tilt on horseback.
bissestar, *v.* I *intr.* be in misfortune, *see* x. 40.
blanc, *adj.* I, white, clear, bright.
blandir, *v.* II *ab*, *tr. and intr.* flatter, pay court to.
blasmamen, *sm.* I *a*, blame.
blasmar, *v.* I *tr.* blame.
blasme, *sm.* I *a*, blame.
blat, *sm.* I *a*, corn.

bloi, *adj.* I, blonde.
blos, *adj.* I, deprived of, lacking.
boban, *sm.* I *a*, splendour, pride.
boca, *sf.* I *c*, mouth.
boia, *sf.* I *c*, chain.
bomba, *sf.* I *c*, march, procession.
bọn, bô, *adj., sm.* I *a*, good.
bonãusat, *adj.* I (*part.*), blessed.
bonaventura, *sf.* I *c*, good fortune.
bontat, *sf.* I *d*, goodness.
bọrc, *sm.* I *a*, stronghold.
borgẹs, borzẹs, *sm.* citizen.
bọrt, *adj.* I, defective.
bọrt, *s.* (*n. s.* **biortz**), joust, tourney.
borzẹs, *see* **borgẹs**.
borzesa, *sf.* I *c*, city woman.
boscatge, *sm.* I *b*, wood, thicket.
bou, *sm.* I *a*, ox.
brac, *sm.* I *a*, mud, clod.
braire, *v. intr.* cry, sing.
bran, *sm.* I *a*, sword.
branc, *sm.* I *a*, branch.
branca, *sf.* I *c*, twig, subdivision.
brancar, *v.* I *intr.* put out shoots.
brancut, *adj.* I, branching.
brandar, *v.* I *tr.* shake.
brau, *adj.* I (*f.* **brava**), rough.
braz, -tz, -s, *sm.* (*pl.* **brasses**), arm.
brẹiar, *v.* I *tr.* abbreviate, be short with.
brẹu, brieu, *sm.* I *a*, letter.
brẹu, *adj.* II, short, brief; **en breu**, quickly.
breumẹnt, -men, *adv.* shortly, briefly.
brezillar, *v.* I *intr.* be shattered.
bric, *adj.* foolish.
briguar, brigar, *v.* I *intr.* quarrel.
brio, briu, *sm.* I *a*, moment, space of time; impetuosity, xxvii. 27; **lonc briu**, xliv. 1241.
brọcar, -ch-, *v.* I *tr.* spur.
brondẹlh, *sm.* I *a*, twig.
bruelh, *sm.* I *a*, wood, copse.
bruelhar, *v.* I *intr.* shoot out twigs.
brun, *adj.* I, brown, dark.
brunezir, *v.* II *b*, *intr.* become dark.
brut, *adj.* I, rough.
busca, *sf.* I *c*, mote.

c.

cã, can, *sm.* I *a*, dog.
cabal, *adj.* II, excellent.
cabalọs, *adj.* I, excellent, supreme.
cabẹl, *sm.* I *a*, hair.
caber, *v. tr.* seize, understand; *intr.* find room.
cabussar, *v.* I *tr.* immerse.
cairel, *sm.* I *a*, quarrel (bolt of cross-bow).
cais, **quais**, *adv.* equally, in like manner, as a rule.
cais, *sm.* jaw, mouth.
caitiu, *adj.* I, wretched, miserable.
caitivaria, *sf.* I *c*, misery, wretched performance.
caitivier, *sm.* I *a*, misery, wretched performance.
cal, *adj.* II, *pron. rel. and interrog.* which; **cal que, qual que**, whichever, some kind of.
calar, *v.* I *intr.* be silent; **c. lo mal**, keep silent about the evil, xliv. 586.
caler, ch-, *v. intr. impers.*; *pres. ind.* **cal**; *imperf. fut.* **calria**, *cond.* **calgra**; **no m'en chal**, I don't care; **faire me cal**, I needs must.
calfar, *v.* I *tr.* warm, heat.
calque, *see* **cal**.
cham, *sm.* I *a*, field.
cambra, ch-, *sf.* I *c*, room.
camí, ch-, *sm.* I *a*, way, road.
camiadọr, *sm.* III, as *adj.* changeable, fickle.
camiairitz, *sf.* as *adj.* changeable.
camiar, cambiar, *v.* I *tr. intr. refl.* change, alter.
campanha, *sf.* I *c*, field.
can, cant, quan, *rel. interrog. adv. conj.* when; **c. tot**, although, even if.
can, quan, *rel. and interrog.*

adj. and pron. that which, how many (*cp.* tan).
candęla, *sf.* I *c*, candle.
candelier, *sm.* I *a*, candlestick.
cansoṇ, -ô, ch-, -so, -sson, *sf.* I *d*, song, short lyric.
cantador, ch-, *sm.* III (*nom.* **cantaire**), singer.
cantar, *v.* I *tr.* sing; *sm.* I *a*, song.
cap, *sm.* I *a*, head, end.
capdęlar, -elhar, *v.* I *tr.* lead, guide.
capduelh, *sm.* I *a*, protector.
capęl, ch-, *sm.* I *a*, helmet.
captal, *sm.* I *a*, advantage; leader.
captenemęn, *sm.* I *a*, manner, behaviour.
captenęnsa, -tenensa, *sf.* I *c*, behaviour, practice.
captenęr, *v. tr.* defend; *refl.* behave, conduct oneself; aspire, vi. 22; *sm.* I *a*, behaviour.
car, quar, qar, *adv. rel. and interrog.*, for; *introducing wish, expletive*, 'why don't you,' &c.
car, *adj.* I, dear, costly, desirable.
cara, *sf.* I *c*, face, visage.
caramida, *sf.* I *c*, magnet.
caręsa, -za, *sf.* I *c*, value, worth.
cargamęn, *sm.* I *a*, burden.
carguar, cargar, *v.* I *tr.* burden, load.
carn, *sf.* I *d*, flesh.
carnal, *adj.* II, bodily, fleshly.
carrieira, -eira, -era, *sf.* I *c*, road, way.
carta, *sf.* I *c*, paper, writing.
casa, *sf.* I *c*, house.
cascû, -un, quasc-, ch-, *pron. adj.* I, each.
cassar, *v.* I *tr.* hunt.
castęl, -ll, -lh, *sm.* I *a*, castle.
castelâ, an, ch-, *sm.* I *a*, master of a castle.
castiar, cha-, *v.* I *tr.* punish, blame; *refl.* improve, cease from (**de**); **chastiu**, *pres. subj.* 3 *sing.* xliv. 273.
castic, ch-, *sm.* I *a*, rebuke.
catani, *sm.* I *a*, castellan.
causa, -za, chausa, *sf.* I *c*, object, reason, thing, act.
causimęn, ch-, -z-, *sm.* I *a*, insight, consideration.
caussar, *v.* I *tr.* clothe.
caut, *adj.* I, warm, *subs.* warmth.
causir, ch-, *v.* II *b*, *tr.* choose.
caval, cavail, *sm.* I *a*, horse.
cavalgar, *v.* I *intr.* ride.
cavalier, -alher, -ayer, cavall-, chav-, *sm.* I *a*, knight.
cazat, *adj.* I (*part.*), established in possession.
cazęr, cha-, *v. intr.* fall; *pres. ind. sing.* 3, **cai, chai**, *plur.* 3, **cazon**; *pres. subj. sing.* 3, **caia**; *perf. part.* **cazut, cazegut**, *fem.* **chaseguda**.
ce, c', *see* que.
cęl, cęla, celui, sel, selh, sela, *see pron. dem.*
cęl, *sm.* I *a*, heaven, sky.
celar, *v.* I *tr.* hide, conceal.
celedamęn, *adv.* secretly.
cendat, *sm.* I *a*, flag, pennon on lance.
cęnt, cen, *num. adj. subs.* hundred.
centier, *sm.* I *a*, path.
cęrcar, *v.* I *tr.* seek, search.
cęrt, *adj.* I, certain, sure.
cęrtas, *adv.* of a truth.
ch-, *see* **c-**.
cinc, *num. aaj.* five.
cinha, *sf.* I *c*, swan.
ciutat, *sf.* I *d*, town.
clamar, *v.* I *tr.* call, call out, call by name.
clar, *adj.* I, clear, bright.
clartat, clardat, *sf.* I *d*, brightness.
clarzir, *v.* II *b*, *intr.* become clear, grow light.
claure, *v. tr.* shut; *perf. part.* **claus**.
clavęl, *sm.* I *a*, nail.
clavęlar, *v.* I *tr.* nail.
clęrc, *sm.* I *a*, ecclesiastic.
cluiar, *v.* I *tr.* close.

clus, *adj.* I, shut up, closed, obscure in meaning.
co, *see* com.
coart, *adj.* I, coward, downhearted.
cobe, *adj.* I, greedy, covetous.
cobeitat, *sf.* I *d*, covetousness.
cobeitos, *adj.* I, covetous.
cobesaza, *sf.* I *c*, covetousness.
cobla, *sf.* I *c*, stanza.
cobrar, *v.* I *tr.* recover, regain.
cofon-, *see* confon-.
coiden, *s.* toothache (?).
coinde, *adj.* I (*f.* cointa, comda), pretty, pleasing.
coita, cocha, *sf.* I *c*, difficulty, strait.
coitar, cochar, *v.* I *tr. and intr.* press, throng, hurry.
coitos, cochos, *adj.* I, yearning.
col, *see* culhir.
col, *sm.* I *a*, neck.
colgar, colcar, colquar, *v.* I *tr. intr.* receive, lay down; lie down; *sm.* I *a*, rest.
colp, *sm.* I *a*, blow.
colpa, *sf.* I *c*, fault, sin.
com, cum, con, co, quom, *adv. conj.* as, how; enaissi com, even as; com que, however; quom quel, whenever; si cum, *see* si.
coma, *sf.* I *c*, hair.
comanda, *sf.* I *c*, obedience.
comandar, *v.* I *tr.* order, entrust to.
comandemen, *sm.* I *a*, command.
comba, *sf.* I *c*, valley; en comba, below, inferior to, xxvi. 20.
combatedor, *sm.* III, fighter.
comda, *see* coinde.
comensamen, *sm.* I *a*, beginning.
comensar, *v.* I *tr.* begin.
comergar, *v.* I *intr.* receive Holy Communion; comergat, housel ed.
comiat, *sm.* I *a*, dismissal.
cominal, *adj.* II, common.
comordre, *v. tr.* bite; *perf. part.* comors.
compaignia, *sf.* I *c*, following, retinue.
companha, -gna *sf.* I *c*, companionship.
companhier, *sm.* I *a*, companion (xii. 17, of woman).
companhô, -paigno, *sm.* III, comrade.
compas, *sm.* extent; per c., in moderation.
compenre, *v. tr.* embrace, comprehend (*see* penre).
complir, *v.* II *a*, *tr.* fill, fulfil, complete; c. de, fill with; *perf. part. f.*, complida, complia.
comtar, *v.* I *tr.* count, relate, tell.
comte, compte, *sm.* II, count (*nom.* coms).
comte, *sm.* I *a*, reckoning, account, narrative.
comtessa, *sf.* I *c*, countess.
condug, *sm.* I *a* (*nom.* conduts), structure of poem (?), xxiv. 36.
confondre, cof-, *v.* III *tr.* destroy, confound.
confort, *sm.* I *a*, help, consolation.
confortar, *v.* I *tr.* strengthen.
conhat, *sm.* I *a*, brother-in-law.
conoissemen, conoss-, *sm.* I *a*, knowledge.
conoissen, *sm.* I *a*, acquaintance.
conoissenza, conoss-, *sf.* I *c*, knowledge.
conoisser, conosser, *v. tr. refl.* know; *pres. ind. sing.* conose, 3, conose, conois, 2 *plur.* conoisses, 3 conoison; *imperf. ind. sing.* 1 *and* 3, conoissia; *perf.* 3 *sing.* conoc; *fut.* 2 *plur.* conoisseretz; *perf. part.* conogut, *f.* coneguda, conoguda.
conort, *sm.* I *a*, consolation.
conortar, *v.* I *tr.* console.
conossedor, *sm.* III, one who appreciates.
conquerre, -querer, *v. tr.* gain, conquer (*see* querre).
conqueста, *sf.* I *c*, conquest.
conquestar, *v.* I *tr.* gain, win.
conrei, *sm.* I *a*, troop, escort, festival.
conseillar, conselhar, coss-, *v.* I *tr.* admire.

conselh, *sm.* I *a*, counsel, advice.
consentir-, **coss-**, *v.* II *a*, *tr. and intr.* agree, allow.
consi, **cossi**, *adv.* how.
consir, **cossir**, **consire**, *sm.* I *ab*, thought, care.
consirar, *v.* I *tr.* think.
consirier, *sm.* I *a*, thought.
contẹn, *sm.* I *a*, dispute; **ses c.**, indisputably.
contendre, *v.* III *intr.* quarrel; make an uproar, xliv. 38.
cọntra, *prep.* against, towards (*of time*); compared with, ix. 5.
contrari, **-traire**, *adj.* I (*fem.* **-aria**), contrary, opposite.
convẹn, **coven**, *sm.* I *a*, agreement.
cọr, *sm.* I *ab*, heart; **aver cor de**, to desire to.
coraiọs, *adj.* I, bold, eager.
coraiosamẹn, **-z**, *adv.* boldly.
coral, *adj.* II, hearty, keen; **m'es coral**, it is to my mind.
coralmẹn, *adv.* heartily.
coratge, **corage**, *sm.* I *b*, heart (*as seat of love*), courage.
coratgọs, *adj.* I, bold.
cọrda, *sf.* I *c*, string, rope.
corẹillar, *v.* I *refl.* complain.
coronar, *v.* I *tr.* crown.
cọrre, *v. intr.* run; be in use, xliv. 1098; *pres. ind.* 3 *sing.*, **cọr**.
corredọr, *sm.* III, skirmisher.
corrọmpre, *v.* III *tr.* spoil, ruin.
corrumpemẹn, *sm.* I *a*, corruption.
cọrs, *sm.* body.
cọrt, *sf.* I *d*, court.
cọrt, *adj.* I, short.
cortẹs, *adj.* I (*f.* **-esa**), courtly, noble.
cortesia, **-zia**, *sf.* I *c*, nobleness, courtesy.
cortesamẹn, *adv.* courteously.
cortil, *sm.* I *a*, small garden.
coss-, *see* **cons-**.
cossezẹn, *adj.* II (*part.*), suitable; as nickname, v. 78.
cossire, *see* **consir**.
cọstar, *v.* I *tr.* cost; *sm.* I *a*, expense.
costat, *sm.* I *a*, side.
costuma, *sf.* I *c*, custom, habit.
covenir, **conv-**, *v. intr.* be suitable, necessary, natural (*see* **venir**).
covẹrs, *adj.* I, turned round.
covinẹn, *adj.* II, good, beautiful.
cọzer, *v. tr.* cook, *intr.* be painful; *pres. part.* **cozen**, *as adj.* painful, *subs.* pain.
cozi, *sm.* I *a*, cousin.
cranc, *sm.* I *a*, cancer.
crẽar, *v.* I *tr.* create.
crẽator, *sm.* III, creator.
crẽatura, *sf.* I *c*, created thing, creature.
crẹbar, *v.* I *tr.* make a hole in; draw off water through cutting, x. 18.
crẹire, *v. tr.* believe, obey; *pres. ind. sing.* 1, **crẹi**, **crẹ**, 3, **crẹ**; *imperf. sing.* 3, **crezia**; *fut. sing.* 1, **creirai**, *plur.* 3, **creiran**; *pres. subj. plur.* 2, **crezatz**; *imperf. subj. sing.* 3, **crezẹs**; *perf. part.* **crezut**, *f.* **cresuda**.
crẹisser, *v. intr.* grow, increase, rise (of star); *pres. ind. sing.* 3, **crẹis**; *perf. sing.* 3, **crẹc**; *pres. subj. sing.* 3, **crẹsca**; *imperf. subj. sing.* 3, **cregues**; *perf. part.* **cregut**, *f.* **creguda**.
crestiã, **-n**, *adj.* I, *sm.* I *a*, Christian.
crestiantat, *sf.* I *d*, Christianity.
cridar, **criar**, *v.* I *tr. intr.* cry out, call; *pres. ind.* 3 *sing.* **crit**.
crit, *sm.* I *a*, cry.
croia, *see* **cruoi**.
crọtz, *sf.* cross.
crọzar, *v.* I *refl.* take the cross; **crozat** (*part.*), *sm.* I *a*, crusader.
cruciamẹn, *sm.* I *a*, torture.
cruciar, *v.* I *tr.* torture.
crucifiar, *v.* I *tr.* crucify.
cruoi, *adj.* I (*f.* **croia**), fierce, wild.

cubrimẹn, *sm.* I *a*, concealment.
cubrir, coḅrir, *v.* II *a*, *tr.* cover over, conceal.
cug, *sm.* advice, opinion; **ses cug**, certainly, in truth.
cui, *rel. pron.*
cuidar, cuiar, *v.* I *tr. refl.* think, believe falsely; *pres. ind. sing.* 1, **cuich, cuch, cugh**; *with infin.* almost to do, &c.
cuidat, *sm.* I *a*, thought.
culhir (colre), *v.* II *a*, *tr. refl.* collect, pluck, take upon self; *pres. ind. sing.* 3, **coil, coḷ**; *pres. subj. sing.* 3, **cuelha.**
cum, *see* **com.**
cum, *prep.* with.
cura, *sf.* I *c*, care; **mi pren cura**, I am anxious.

d.

dampnatge, *sm.* I *b*, loss, hurt.
dan, *sm.* I *a*, damage, harm.
dar, *v. tr.* give; *ind. imperf. sing.* 3, **dava**, *plur.* 3, **davon**; *perf. sing.* 3, **dẹt**, *plur.* 3, **dẹron**; *fut. sing.* 3, **dera**; *imperf. fut.* 1 *and* 3, **daria**; *subj. pres. sing.* 1, **des**; *imperf.* 3, **dẹs**; **dar a raso**, bring forward, impute.
dart, *sm.* I *a*, throwing spear.
dat, *sm.* I *a*, dice.
daurar, *v.* I *tr.* gild.
daus, *prep.* towards, forth from.
de, *prep.* of, from, with, as concerns; *after comparative*, than.
debatre, *v.* III *intr.* fight, struggle.
debluire, *v. refl.* lay up store of (?); *ind. pres. sing.* 3, **deblui.**
dẹo, *sm.* I *a*, goal.
decazẹr, -oh-, *v. tr. intr.* fall down, fall into ruin, overthrow (*see* **cazer**).
decebemẹn, *sm.* I *a*, deception.
decẹbre, *v. tr.* deceive.
dechausemẹn, *sm.* I *a*, decadence.
declarar, *v.* I *tr.* expound, declare.
decrẹt, *sm.* I *a*, decree, ordinance.
dedins, *adv.* within.
defaillimẹn, deffalh-, *sm.* I *a*, error, failing.
defalhir, *v.* II *ab*, refuse.
defẹndre, *v.* III *tr.* defend.
definir, *v.* II *b*, *intr.* die.
defọrs, *adv.* outside.
defugir, des-, *v. intr.* flee; *ind. pres. sing.* 3, **desfui.**
degr-, degu-, *see* **dever.**
deissasẹgar, *v.* I *tr.* divide, separate from.
deiunar, *v.* I *intr.* fast.
del, dels, for **de lo, los.**
delẹtar, -leit-, -lechar, *v.* I *tr.* amuse, delight.
delir, *v.* II *b*, *tr.* destroy.
deluire, *see* **desl-.**
demandadọr, *adj.* to be asked.
demandar, *v.* I *tr.* ask, demand.
demieg, *sm. and adj.* half.
demọr, *sm.* I *a*, gaiety.
demọr, *sm.* I *a*, dwelling-place.
dẹn, -nt, *sf.* I *d*, tooth.
denan, -nt, *prep. and adv.* before, in front of, under the eyes of.
dẹnhar, *v.* I *tr.* deem worth; *with infin.* deign to.
denhtat, *sf.* I *d*, costliness (?), xvii. 33.
denier, *sm.* I *a*, denier (coin).
dentelhat, *adj.* I (*part.*), embattled.
departir, *v.* II *ab*, *tr. intr.* divide, separate, go away, cease from.
depọrt, *sm.* I *a*, pleasure.
derrier, -r-, *adj.* I (*fem.* **-rieira**), last, worst.
dẹrzer, *v. tr.* raise; *ind. pres. sing.* 3, **ders.**
desadornar, *v.* I *tr.* make ugly, mar.
desadrezeza, *sf.* I *c*, unrighteousness.
desagẹnsar, *v.* I *tr.* make displeasing.
desarmar, *v.* I *tr.* strip, unharness.
desasaborat, *adj.* I (*part.*), without taste for, unappreciative.
desastre, *sm.* I *b*, misfortune.

desastruc, *adj.* I, bad, wicked.
desaventura, *sf.* I *c*, misfortune.
desazaut, *adj.* I, displeasing; *subs.* displeasure.
desazautar, *v.* I *tr.* displease.
descaptener, *v.* I *tr.* abandon (*see* tener).
descargar, **-guar**, *v.* I *tr.* get rid of, unload, relieve; *ind. pres. sing.* 3, **-carc.**
deschauzir, *v.* II *b*, *tr.* despise.
deschazer, *v. tr.* overthrow, maltreat; *ind. fut. sing.* 3, **descaira.**
descẹlar, *v.* I *tr.* disclose.
descọbrir, **-cub-**, *v.* II *a*, *tr.* disclose, publish abroad; *ind. pres. sing.* 3, **descuebre.**
descofire, *v. tr.* destroy; *perf. part.* **descofit.**
desconoisser, *v. tr.* refuse recognition; **desconoissen**, short-sighted (*see* **conoisser**).
desconọrt, *sm.* I *a*, sorrow.
desconvenir, *v. tr.* be irksome to.
descorat, *adj.* I (*part.*), disheartened, without wish for good, coward.
descọrdar, *v.* I *refl.* be out of harmony with.
descreisser, *v. intr.* decrease (*see* **creisser**).
descuidat, *adj.* I (*part.*), careless, disdainful.
desduire, *v. tr.* amuse (?), xxi. 87.
deseguentre, *adv.* after.
desemp-, *see* **dezamp-**.
desempachar, *v.* I *tr.* overcome difficulties; *refl.* break away from (**de**).
desenansar, *v.* I *tr.* thwart, repulse.
deserẹt, *sm.* I *a*, deprivation (of inheritance).
deseretar, *v.* I *tr.* disinherit.
desespẹrar, *v.* I *refl.* despair.
desfaire, **-far**, *v. tr.* undo, spoil what is done (*see* **faire**).
desguarnir, *v.* II *b*, *tr.* shatter.
desirier, *sm.* I *a*, desire.
desirọn, *adj.* I (*f.* **-onda**), desirous.
deslialẹza, *sf.* I *c*, disloyalty, faithlessness.
deslir, *v. tr.* free, undo.
desliurar, *v.* I *tr.* set free.
desliure, **del-**, *adj.* I, free; **a del.**, of free choice.
desmandar, *v.* I *tr.* recall, demand back.
desmembramẹn, *sm.* I *a*, forgetfulness.
desmesura, *sf.* I *c*, excess.
desmesurar, *v.* I *tr.* trespass against.
desnudar, *v.* I *tr.* strip.
desọbre, *prep. adv.* above.
desonọr, *sf.* I *d*, shame, disgrace.
desonrar, *v.* I *tr.* dishonour.
desọtz, **-oz**, *prep. adv.* below, under.
despẹndre, *v.* III *tr.* expend.
despẹrs, *adj.* I, confused.
desplasẹr, *v. tr. intr.* displease (*see* **plasẹr**).
desplevir, *v.* II *a*, *tr.* break or retract an engagement.
despọndre, *v. tr.* set out in order, expound.
desprezar, *v.* I *tr.* despise.
despuellar, *v.* I *tr.* despoil.
dẹsque, *conj.* after, since.
desrazigar, *v.* I *tr.* root up, extirpate.
desrẹi, *sm.* I *a*, disorder.
desrengar, *v.* I *tr. intr.* throw into disorder, be confused.
desrọchar, **derr-**, *v.* I *tr.* overthrow (a building).
desse, *adv.* forthwith.
destorbier, *sm.* I *a*, confusion.
destornar, *v.* I *tr.* turn away from.
destrẹnher, *v. tr.* throng, constrain, embarrass; *ind. pres. sing.* 3, **destrẹnh**; *imperf. sing.* 3, **destreinia**; *perf. sing.* 3, **destrẹis**; *perf. part.* **destreg, destrẹit.**
destric, *sm.* I *a*, trouble, harm.

destrier, *sm.* I *a*, war-horse.
destrigar, *v.* I *tr.* repress, malign.
destruire, *v. tr.* overthrow, destroy; *ind. pres. sing.* 3, **destrui.**
desvergoignat, *adj.* I (*part.*), unashamed.
desviar, *v.* I *tr.* turn aside, put by.
dęt, *sm.* I *a*, finger.
dęts, *num. adj.* ten.
dęute, *sm.* I, debt.
deutor, *sm.* III, debtor.
devędar, *v.* I *tr.* forbid.
devenir, *v. intr.* become, come to pass (*see* **venir**).
dever, *v. tr.* ought, owe; *ind. pres. sing.* 1, **deg**, 2, **dęus**, 3, **dęu**, *plur.* 2, **devęs**, 3, **devon**; *imperf. fut. sing.* 3, **deuria, devria**, *plur.* 1, **deuriam**; *perf. sing.* 3, **dęc**; *cond. sing.* 1 *and* 3, **dęgra**, *plur.* 3, **dęgran**; *subj. pres. sing.* 3, **dęia**; *imperf. sing.* 1 *and* 3, **degues**, *plur.* 3, **deguesson.**
devers, *adv.* aside.
deves, *prep.* towards.
devezir, *v.* II *b*, *tr.* compare; explain.
devi, *adj.* I, suspicious, likely to guess.
devinar, *v.* I *tr.* guess.
dezaculhir, *v.* II *a*, *tr.* reject; *ind. pres. sing.* 2, **-acuelhs.**
dezamparar, *v.* I *tr.* abandon.
dezę, *num. adj.* I, tenth.
dezirar, des-, *v.* I *tr.* wish, desire.
dia, *sm.* day.
dïable, diabol, *sm.* I *a*, devil.
dïablessa, *adj. f.* devilish.
Dieu, *sm.* I *a*, God.
dig, dit, dich, *sm.* I *a*, word, speech.
dilus, *sm.* Monday.
dimęnge, -ergue, *sm.* I *a*, Sunday.
dintz; dins, *prep. adv.* within.
dire, *v. tr.* say, name; *ind. pres. sing.* 1, **dic, di, dig**, 3, **ditz, dis**; *fut. sing.* 1, **dirai**, 3, **dira**, *plur.* 3, **diran**; *perf. sing.* 1 *and* 3, **dis**, *plur.* 2, **disses**, 3, **diseron**; *subj. pres. sing.* 1 *and* **dia, diga, digua**, *plur.* 1, **gam**, 2, **diguatz**; *imperf. sing. and* 3, **disses**; *pres. part.* **dizęn**; *perf. part.* **dit, dich**, *f.* **dicha**
dissapte, *sm.* I *a*, Saturday.
dissendre, *v.* III *intr.* descend go low (of music).
dit, *see* **dig.**
divęrs, *adj.* I, different, various.
divinitat, *sf.* I *d*, theology.
doas, *see* **dos.**
doblar (ǫ and ǫ), *v.* I *tr.* double.
doble, *adj.* I, double.
doblęnc, *adj.* I, twofold.
doblier, *sm.* I *a*, doublet.
doctrinar, *v.* I *tr.* inform, teach
dǫl, *sm.* I *a*, pain, grief.
dolęn, *adj.* I (*f.* **-nta**), s piteous.
dǫler, *v. intr.* grieve; *ind. p sing.* 3, **dǫl**, *plur.* 3, **dolon**; *s pres. sing.* 3, **duella, doilla**
dolǫr, *sf.* I *d*, pain, grief.
dolz, *see* **dous.**
dǫmna, dompna, dopna, **do** *sf.* I *c*, lady, mistress.
domnęi, *sm.* I *a*, service of lad
domneiador, *sm.* III (*nom.* **dc neiaire**), squire of dames.
domneiar, *v.* I *tr. intr.* serv lady.
dompn-, *see* **domn-.**
don, dont, *adv.* whence.
dǫn, dǫ, *sm.* I *a*, gift.
dǫnar, donn-, *v.* I *tr. intr.* gi endow with presents, xliv. 5 *sm.* I *a*, liberality.
dono, -os, -ox, *adv.* then.
donnaire, *sm.* III (*acc.* **donad(** giver.
donzęla, -s-, -ella, *sf.* I *c*, maic
dopna, *see* **domn-.**
doptanza, *sf.* I *c*, doubt, fear.
dǫptar, *v.* I *tr. intr.* doubt, n trust.
dopte, *sm.* I *a*, fear; **ses d.**, w out danger.
dormilhǫs, *adj.* I, sleepy.

dọrmir, *v.* II *ab*, *intr.* sleep.
dọrn, *sm.* I *a.* handbreadth.
dọs, *num. adj.* (*f. plur.* **doas**, *n. plur.* **dui**), two.
dọts, *sf.* flood.
dous, **-ts**, *adj.* I (*f.* **dousa**, **dolsa**), sweet, pleasant.
doussọr, *sf.* I *d*, sweetness.
dosê, *num. adj.* I, twelfth.
dragọn, *sm.* III, dragon.
drap, *sm.* I *a*, cloth.
drechura, **dreit-**, *sf.* I *c*, righteousness.
drechurier, **dreit-**, *adj.* I (*f.* **-ieira**), righteous.
dreg, *see* **drẹit.**
drẹit, **dreg**, **dreh**, *sm.* I *a*, right, justice; **ab**, **per d.**, with right, duly.
dreit, **dreg**, **dreich**, *adj.* I, right; *adv.* absolutely; **de dreg**, directly, xliv. 970; **dreit vas**, straight towards.
dreitura, *sf.* I *c*, justice.
druda, *sf.* I *c*, lady-love.
drut, *sm.* I *a*, lover.
duc, *sm.* I *a*, duke.
duchat, *sm.* I *a*, duchy.
dui, *see* **dos.**
duois, *see note to* xxvii. 19.
dur, *adj.* I, hard.
durable, *adj.* I, lasting.
durar, *v.* I *intr.* endure, last, continue.

e.

e, **es**, **et**, **ez**, *conj.* and.
edẹr, *sm.* I *a*, eating.
eff-, *see* **enf-.**
effrẹi (*nom. sing.* **effrẹts**), *sm.* I *a*, fear, alarm.
ega, *sf.* I *c*, mare.
egalmẹn, *adv.* equally.
ẹgar, *v.* I *tr.* equalize; *ind. pres. sing.* 3, **ec.**
eglesia, *sf.* I *c*, church.
eis, **eps**, *pron. adj.*, self, even.
eisbrancar, *v.* I *intr.* branch out (?).
eisforcar, *v.* II *intr.* spread into shoots (?) xxvi. 26 (*read* **que·is forc ni que·is branc**).
eissamẹn, *adv.* similarly, in like manner.
eissernit, *adj.*, I (*part.*) (*f.* **-ida**), chosen, incomparable, clever.
eissir, **iss-**, *v. intr.* come out, issue; *ind. pres. sing.* 3, **hieis**, **ẹis**; *perf. sing.* 3, **issic**; *imperat. plur.* **issẹts**; *subj. pres. sing.* 3, **eisca**; *perf. part.* **eisit**, **issit**, *f.* **issida.**
el, *pron. art.*; = **en lo.**
elẹgir, *v. tr.* choose; *perf. part.* **elegut.**
elemẹn, **-t**, *sm.* I *a*, element.
ella, 3 *pers. pron. fem.*
ẹlm, *sm.* I *a*, helmet.
embarc, *sm.* I *a*, obstacle.
embargar, *v.* I *tr.* prevent, hinder.
ẹmblar, *v.* I *tr.* take away, steal.
emborigol (ọ ?) *sm.* I *a*, navel.
embrugir, *v.* II *b*, *intr.* make a noise, shout.
empachar, *v.* I *tr.* hinder.
empar-, *see* **ampar-.**
emparlat, *adj.* I (*part.*), eloquent.
emperadọr, *sm.* III (*nom.* **emperaire**), emperor.
emperọ, *adv.* meanwhile, however.
emprẹndre, *v. tr.* undertake; **s'emp. en alcu**, cling to someone (*see* **penre**).
emprenemẹn, *sm.* I *a*, act of undertaking, acceptance.
empruntar, *v.* I *tr.* borrow.
en, **em**, **e**, *prep.* in; on, x. 16; in the case of, xliv. 320.
en, **·n**, **ne**, **n'**, *adv. pron.* thence; *with verbs* **anar**, **eissir**, *&c.*, *after comparative.*
en, **n'**, **·n**, *sm.* sir.
enaissi, **-s**, *adv.* thus; **en. que**, according as.
enamọrar, *v.* I *refl.* fall in love with.
enan, **-nt**, **-z**, *adv.* forwards; **en. que de**, before; **d'aqui enan**, from that time onwards; **d'ar enanz**, henceforward.

enansamẹn, *sm.* I *a*, renown.
enanss-, *see* **enans-**.
enantir, *v.* II *b*, *tr.* advance.
enansar, **-ss-**, *v.* I *tr. intr.* advance, help forward.
enardir, *v.* II *b*, *intr.* become bold.
encabalit, *adj.* I (*part.*), perfect, complete.
encar, **encaras**, *see* **ancar**.
encausar, **-ss-**, *v.* I *tr.* pursue.
enclaure, *v. tr.* shut up; *perf. part.* **enclaus**.
encolpar, *v.* I *tr.* blame.
encọmbrar, *v.* I *tr.* burden.
encombrier, *sm.* I *a*, difficulty, grief, vexation.
encontrada, *sf.* I *c*, district.
encọntrar, *v.* I *tr.* meet.
encorẹillar, *v.* I *tr. intr.* complain, protest against.
encubir, *v.* II *b*, *tr.* desire; *ind. perf. sing.* 3, **encubic**.
encusar, *v.* I *tr.* blame.
endemâ, *sm.* next day, morrow.
endrẹg, **endreit**, *sm.* I *a*, place, direction.
endurar, *v.* I *tr.* endure.
endurzir, *v.* II *b*, *intr.* become hard.
enemia, *sf.* I *c*, enemy.
enemic, **enemi** xi. 23, *sm.* I *a*, enemy.
enfan, **efan**, **eff-**, **afan**, *sm.* III, child.
enfẹnher, *v. tr. and refl.* portend; *subj. pres. sing.* 3, **enfeing**.
enfern, *see* **if-**.
enflabọt, *sm.* I *a*, bagpipes.
enflar, *v.* I *tr.* inflate.
engal, **egal**, *adj.* II, equal, of equal worth.
engan, **enjan**, *sm.* I *a*, deceit, treachery.
enganar, **enj-**, *v.* I *tr.* deceive; *subj. pres. sing.* 3, **engane**, xxix. 37.
engẹnhar, *v.* I *refl.* consider.
engien, **engein**, **-genh**, *sm.* I *a*, spirit, mind.
engraissar, *v.* I *tr.* make fat.
engroissar, *v.* I *tr.* increase, make large.
enic, *adj.* I, peevish, ill-tempered.
enioglarir, *v.* II *b*, *tr.* make a joglar of.
enmẹnar, *v.* I *tr.* take away, lead away.
ennir, *v.* II *b*, *intr.* neigh.
enoiar, **ennuiar**, **enuiar** (**ennueja**, xliv. 95, 779), *v.* I *tr.*, annoy, vex, torment.
enoiọs, **enois**, *adj.* I, vexatious.
enọnglar, *v.* I *refl.* cling to.
enp-, *see* **emp-**.
enquẹrre, *v. tr. refl.* seek, ask, woo; **enq. alcu de**, ask anyone for, to &c. (*see* **querre**).
enraumat, *adj.* I (*part.*), hoarse.
enriquir, *v.* II *b*, *tr.* enrich; *refl.* feel oneself enriched.
ensẹms, *adv.* together.
ensẹnha, *sf.* I *c*, sign.
ensẹnhamẹn, **-nt**, **ensegn-**, *sm.* I *a*, instruction, admonition, right living.
ensẹnhar, **-segn-**, *v.* I *tr.* show, teach; **ensenhat**, trained in life, well-mannered.
enserquar, *v.* I *tr.* look for, examine.
enserrar, *v.* I *tr.* shut in.
entenciọ, *sf.* I *d*, intention.
entendedọr, *sm.* III, suitor.
entendemẹn, *sm.* I *a*, wooing.
entendẹnsa, **-za**, *sf.* I *c*, understanding, sense.
entẹndre, *v.* III *intr.* turn attention to, attend, understand; **ent. en**, pay attention to; **s'ent. en**, fall in love with; **dar as entendre**, explain.
entier, **entẹr** (*f.* **entieira**, **entẹra**), *adj.* I, whole, entire, perfect.
entọrn, *adv.* round about, about.
entram-, *see* **entrem-**.
entrar, *v.* I *intr.* enter.
ẹntre, *prep.* between.
entredọrmir, *v.* II *a*, *intr.* be half asleep.

entremętre, *v. refl.* interfere, busy oneself with (see metre).
entres = **entre los**.
entresęnha, *sf.* I *c*, sign, appearance.
entro, *adv.* into, until, up to; **entro que**, until that.
enueg, enn-, *sm.* I *a*, vexation, weariness.
envasir, *v.* II *b*, *tr.* attack.
enveia, *sf.* I *c*, envy.
enveiǫs, *adj.* I, envious, covetous.
envęrs, *adj.* I, inverted; *sm.* one turned upside down; **as, a env.**, upside down, inopportunely.
envęrs, *prep.* towards.
envęstir, *v.* II *a*, *tr.* invest.
enviar, *v.* I *tr.* send.
envidadǫr, *sm.* III, one who invites, offers.
envidar, *v.* I *tr.* invite, offer.
envillemęn, *sm.* I *a*, degradation.
envit, *sm.* I *a*, invitation.
envǫlar, *v.* I *intr.* fly, run away.
er, *v.* **ar, ara.**
erbatge, *sm.* I *b*, grass.
eretgia, *sf.* I *c*, heresy.
ergoill- / **ergulh-** } *see* **org-**.
erransa, *sf.* I *c*, mistake.
errǫr, *sf.* I *d*, mistake.
esbahir, *v.* II *b*, *intr.* be dismayed.
esbrugir, *v.* II *a*, *intr.* talk about (?).
escampar, *v.* I *intr.* escape, get clear of.
escar, esch-, *adj.* I, miserly; *sm.* I *a*, miser.
escarir, *v.* II *b*, *tr.* cut off; *perf. part.* solitary.
eschaser, *v. intr.* fall out, happen; *refl.* be suitable, necessary (*see* **caser**).
escien, *sm.* I *a*, knowledge; **mon esc.**, *interj.* 'in faith.'
esclairar, *v.* I *tr.* illuminate; *refl.* be cheerful.
esclarsir, *v.* II *b*, make clear, illuminate, explain.
esclau, *sm.* I *a*, footprint, track.
escoissęndre, *v. tr.* tear out.
escǫla, scola, *sf.* I *c*, school.
escǫltar, escoutar, *v.* I *tr.* hear, listen to.
escomętre, *v. tr.* inform, declare (*see* **metre**).
escompręndre, *v. tr.* inflame (*see* **penre**).
escondich, *sm.* I *a*, excuse, defence.
escondire, *v. tr.* excuse, defend against accusation (II *b*, *see also* **dire**).
escondre (**escondir**, II), *v.* III *tr.* hide; *perf. part.* **escondut.**
escǫrsa, *sf.* I *c*, bark.
escǫtar, *see* **escolt-**.
escriptura, *sf.* I *c*, writing, Holy Scripture, literature in general.
escriure, *v. tr.* write; *ind. pres. sing.* 3, **escriu**; *perf. part.* **escrit, escriut**, *f.* **escricha.**
escuelh, *sm.* I *a*, *see note to* xxiv. 37.
escur, *adj.* I, dark.
escut, *sm.* I *a*, shield.
esdevenir, *v. intr.* become, happen (*see* **venir**).
esduire, *v. tr.* remove; *ind. pres. sing.* 3, **esduis, esdui**; *subj. pres. sing.* 3, **esduia.**
esfondrar, *v.* I *tr.* shatter.
esfǫrs, -s, *sm.* power, effort.
esfǫrsar, *v.* I *intr.* become strong; *refl.* bestir oneself, take trouble (**de faire**).
esgarar, *v.* I. *tr.* look at.
esgard, esguart, *sm.* I *a*, glance, consideration.
esgardar, *v.* I *tr.* look at, consider; *ind. pres. sing.* 3, **esgar.**
esglai, *sm.* I *a*, fear.
esguansa, *sf.* I *c*, equality, comparison.
esiauzir, *v. refl.* II *ab*, delight oneself.
eslais, *sm.* separation; **metre en esl.**, set in motion.

eslaissar, *v.* I *intr.* hasten.
eslir, *v. tr.* choose.
eslusir, *v.* II *a*, *intr.* shine forth.
esmai, *sm.* I *a*, dismay, uneasiness.
esmansa, *sf.* I *c*, valuation; **se prendre esm.**, examine, reflect.
esmendar, *v.* I *tr.* make amends for, repair.
esmęr, *adj.* I, pure.
esmęrar, *v.* I *tr.* purify, refine.
espandre, *v.* III *tr.* spread, expand, develop, publish abroad.
esparęisser, *v. intr.* appear, come to light; *ind. perf. sing.* 3, **esparec.**
esparger, *v. tr.* spread abroad; *subj. pres. sing.* 3, **esparga.**
esparvier, *sm.* I *a*, sparrow-hawk.
espavęn, *sm.* I *a*, fear.
espaventable, *adj.* I, horrible.
espaventar, *v.* I *tr.*, frighten.
espaza, *sf.* I *c*, sword.
espazi, *sm.* I, space.
espęissar, *v.* I *tr.* make thick.
espęlh, *sm.* I *a*, mirror.
espęr, *sm.* I *a*, hope.
esperanssa, *sf.* I *c*, hope.
espęrar, *v.* I *tr.* hope, expect.
esperit, *sm.* I *a*, spirit.
espic, *sm.* I *a*, ear of corn.
espina, *sf.* I *c*, thorn.
espiritał, *adj.* II, spiritual.
esplegar, *v.* I *intr.* profit from.
espọsar, *v.* I *tr.* marry.
esquęrn, isq-, *sm.* I *a*, banter, insult.
esquiu, -qui, *adj.* I, shy, rough, brutal.
esquivar, eschi-, *v.* I *tr.* shun, avoid; *refl.* abstain from.
essai, *see* **ass-**.
essaiar, *v.* I *tr.* make trial of, prove.
essenhadọr, *sm.* III, teacher.
esser, **estre**, *v. intr.* be (*see Grammar*); **esser** *and pres. part.* = *pres. or imperf. ind.*
essernit, *see* **eiss-**.
est, **esta**, *pron. dem.* this.
establir, *v.* II *b*, *tr.* place, fix.
estanc, *sm.* I *a*, pond, overflow.
estancar, *v.* I *refl.* establish oneself.
estar, **star**, *v. intr.* stand; *ind. pres. sing.* 1, **estauc**, 3, **estai**, **istai**, *plur.* 2, **estaits**, **estats**, 3, **estan**; *imperf. sing.* 3, **estava**; *perf. sing.* 1, **estęi**, 3, **estęt**; *fut. sing.* 3, **estara**; *subj. pres. sing.* 3, **estęia**; *perf. part.* **estat**, *fem.* **estada**; **gen l'estai**, it becomes him; **estar mal con**, be on bad terms with; *sm.* I *a*, institution.
estat, *sf.* I *d*, summer.
estatge, *sm.* I *b*, resting-place.
estęla, *sf.* I *c*, star.
estendre, *v.* III *tr.* spread, extend.
estenta, *see note to* ix. 17.
estęr, *adj.* I, strange, devoid of.
estiers, *adv.* otherwise.
estọrn, *sm.* I *a*, battle.
estọrzer, *v. tr.* set free; *ind. pres. sing.* 3, **estors**; *perf. part.* **estort.**
estragat, *adj.* I (*part.*), crippled.
estraich, xxvi. 43, *see note ad loc.*
estraigniar, **-gnar**, *v.* I *tr.* alienate.
estraire, *v. tr. intr.* take away, withdraw; *intr. and refl.* retire from (*see* **traire**).
estranh, **-traign**, **-train**, *adj.* I, strange; *sm.* I *a*, stranger.
estrẹnar, *v.* I *tr.* grant, endow; *subj. pres. sing.* 3, **estrẹ.**
estridọr, *sf.* I *d*, gnashing (of teeth).
estros, *adv.*: **ad estr.**, forthwith.
estuiar, *v.* I *tr.* shut up.
esvait, *part.* overthrown.
esvarar, *v.* I *tr.* cast away (a ship).
esvelhar, *v.* I *tr.* wake up.
eu, *see* **ieu.**
evesquat, **evesc-**, *sm.* I *a*, bishopric, diocese.
evesque, *sm.* I *a*, bishop.
exterịor, *adj.* I, outer, outermost.
ezura, *sf.* I *c*, usury.

f.

fada, *see* **fat**.
fadẹno, *sm.* I *a*, folly.
faidia, *sf.* I *c*, vain expectation, deception.
faidir, *see* **faiz-**.
faire, **far**, *v. tr.* do, act, make, cause; *refl.* be brought about, happen; *ind. pres. sing.* 1, **fatz**, **fauc**, **faz**, 3, **fai**, **fait**, *plur.* 2, **faitz**, 3, **fan**; *imperf. sing.* 1, 3, **fazia**: *perf. sing.* 1, **fi**, 2, **fezist**, 3, **fẹ**, **fẹtz**, **fis**, **fẹs**, *plur.* 1, **fezẹm**, 2, **fezes**, 3, **fẹiron**, **feron**, **feirent**; *fut. sing.* 1, **farai**, 3, **fara**, *plur.* 2, **farẹtz**, 3, **farant**; *imperf. fut. sing.* 1 *and* 3, **faria**; *subj. pres. sing.* 1 *and* 3, **faza**, **fassa**, *plur.* 2, **fassatz**, 3, **fazan**, **fasson**; *imperf. sing.* 1 *and* 3, **fezẹs**, *plur.* 2, **fezessẹtz**; *perf. part.* **fag**, **faich**, *f.* **facha**, **faita**. *Verbum vicarium, e.g.* x. 38, to be suitable for, *and so* = **esser**; **zo fai a dir**, this may be said, xliv. 120; **faire que fols**, &c., act like a fool; **bo fai**, it is good; **se faire a**, to offer oneself for.
fais, *sm.* burden, bundle.
faissọ, *sf.* I *d*, figure, manner.
faissonar, **faizo-**, *v.* I *tr.* form, fashion, give or set an example of.
fait, **fach**, **fag**, **fat** (*acc. plur.* **fatz**), *sm.* I *a*, deed.
faiz-, *see* **faiss-**.
faizir, **faid-**, *v.* II *b*, *tr.* banish.
falọ, *sm.* III, falcon; **f. lanier**, an inferior species of falcon, xii. 8.
falhensa, **-ll-**, **faill-**, *sf.* I *c*, failure, mistake.
falhida, **-ll-**, *sf.* I *c*, fault, sin.
falhimẹn, **-ll-**, *sm.* I *a*, error, sin.
falhir, **faillir**, **fallir**, *v.* II *ab*, *intr.* fail, cease, pass away.
fall-, **faill-**, *see* **falh-**.
fals, *adj.* I, false.
falsesa, *sf.* I *c*, falseness.
fam, *sf.* I *d*, hunger.
fasti, *sm.* I *a*, vexation.
fat (*fem.* **fada**), *adj.* I, foolish; *sm.* I *a*, fool.
fat, *see* **fait**.
fazenda, *sf.* I *c*, object, business.
fẹ, *sf.* I *d*, faith, trust, loyalty.
fẹin, *adj.* I, false.
fẹl, *sm.* I *a*, gall.
fel, *adj.* I, bad.
felọn, **-ọ̃**, *sm.* III, traitor, criminal; *adj.* I (*f.* **felha**), disloyal, faithless.
fementit, *adj.* I, faithless.
fẹmna, *sf.* I *c*, woman.
fenestrẹl, *sm.* I *a*, window.
fẹnher, *v. tr.* pretend; *refl.* offer oneself for, be backward, v. 69; *ind. pres. sing.* 3, **fẹn**, **feign**.
fenir, **finir**, *v.* II *b*, *tr.* finish, give up, concede, die.
fẹr, *adj.* I, fierce, rough.
fẹr, *sm.* I *a*, iron.
ferial, *adj.* II, holiday.
fẹrir, *v.* II *a*, *tr.* strike; *subj. pres. sing.* 3, **feira**.
fẹrm, *adj.* I, fast, sure, firm.
fermamẹn, *adv.* certainly, securely.
fermansa, *sf.* I *c*, security, reliance.
fẹrmar, *v.* I *tr.* plant in ground.
fẹsta, *sf.* I *c*, feast, pleasure.
feuneiar (**feln-**), *v.* I *intr.* deal wickedly.
feunia, *sf.* I *c*, badness, bad habits.
fi, *see* **fin**.
fiansa, **-ss-**, *sf.* I *c*, confidence.
fiär, **fizar**, *v.* I *refl.* trust in (en).
fieu, *sm.* I *a*, fief.
fil, *sm.* I *a*, thread, clew, path.
filh, **fill**, *sm.* I *a*, son.
filha, *sf.* I *c*, daughter.
fin, **fi**, *adj.* I, complete, perfect, loyal, pure.
fin, **fi**, *sf.* I *d*, end, death.
finamẹn, *adv.* purely.
finir, *see* **fen-**.
fizar, *see* **fiar**.
fizẹl, *adj.* II, true, faithful.
flac, *adj.* I, weak, flabby.
flama, *sf.* I *c*, flame.

flanc, *sm.* I *a*, side, flank.
flor, *sf.* I *d*, flower.
florir, *v.* II *b*, *intr.* flower, bloom; *ind. perf. sing.* 3, floric.
flum, *sm.* I *a*, river.
foc, fuoc, *sm.* I *a*, fire.
fol, -lh, fou, *adj.* I (*f.* folha), foolish; *sm.* I *a*, fool.
foldat, foud-, fouz-, *sf.* I *d*, foolishness.
folleiar, *v.* I *intr.* act foolishly.
follia, foillia, *sf.* I *c*, foolishness.
folor, -ll-, -lh-, *sf.* I *d*, foolishness.
fon, *sf.* I *d*, spring, fountain.
fondre, *v.* III *intr.* melt; *ind. pres. sing.* 3, fon.
for, *sm.* I *a*, way, manner; a nul for, in no way.
forfach, -fait, *sm.* I *a*, fault.
forma, *sf.* I *c*, form, figure; a f. de, under pretext of.
formir, *v.* II *b*, *tr.* bring into a condition, form; send (a message), relate, xxiv. 37; se formir de faire, set, induce oneself to do; *part.* formit, perfect.
forn, *sm.* I *a*, oven.
fornicador, *sm.* III, fornicator.
fors, *adv.* outside, without, except; de fors, outside.
fort, *adj.* II, strong; *adv.* much, well, very.
forza, *sf.* I *c*, strength, power.
forzadamen, *adv.* unwillingly.
forzar, forss-, *v.* I *tr.* compel, offer violence to.
fossat, *sm.* I *a*, ditch.
foud-, *see* fold-.
fouz-, *see* fold-.
fouzer, *sm.* I *a*, lightning.
fraire, *sm.* I *b*, brother.
franc, *adj.* I, noble.
francamen, -ch-, *adv.* frankly, straightforwardly.
franher, *v.* *tr.* break; *ind. pres. sing.* 3, fraing; *perf. sing.* 3, frais; *perf. part.* frait.
frau, *sm.* deceit.
frê, fren, *sm.* I *a*, bridle; sobre'l fre, on the rein, cautiously.
frei, freit, *adj.* I, *sm.* I *a*, cold.
freidura, *sf.* I *c*, cold.
fremir, *v.* II *b*, tremble.
fresc, *adj.* I, fresh.
frevol (o?), *adj.* II, weak.
frevolesa, *sf.* I *c*, weakness.
fruchar, *v.* I *intr.* bear fruit; *ind. pres. sing.* 3, fruech.
frug, fruig, *sm.* I *a*, fruit.
fuelh, -l, *sm.* I *a*, leaf.
fuelha, -olha, *sf.* I *c*, leaf.
fugir, *v.* II *a*, *tr. intr.* flee; *ind. pres. sing.* 3, fui.
fust, *sm.* I *a*, wood.

g.

gabar, gu-, *v.* I *intr.* joke, jest; *sm.* I *a*, gossip.
gai, *sm.* I *a*, jay.
gai, *adj.* I, gay, cheerful; *adv.* iv. (I), 16.
gaiesa, *sf.* I *c*, gaiety.
gaire, gu-, *adv.* to some extent; no . . . g., hardly at all.
galaubei, *sm.* I *a*, pomp.
galhart, *adj.* I, bold.
galiador, *sm.* III (*as adj.*), perfidious.
galiar, *v.* I *tr.* betray.
galinier, *adj.* I, pursuing after fowls.
gan, *sm.* I *a*, glove.
ganda, *sf.* I *c*, delay, evasion; far g. de, to put off.
gandir, *v.* II *a*, *tr.* save from (de); *intr.* flee.
garanda, *sf.* I *c*, security.
garandar, *v.* I *tr.* fulfil; guarantee (?), xvi. 10.
garar, *v.* I *tr.* look at; *intr.* take care.
garda, *sf.* I *c*, care.
gardar, *v.* I *tr.* guard, watch over, consider; *ind. pres. sing.* 3, gart, gar; g. de, beware of.
garida, *sf.* I *c*, help, protection.
garir, *v.* II *ab*, *tr.* save, heal.
garnir, *v.* II *ab*, *tr.* equip.

garric, *sm.* I *a*, forest, wood.
gat, *sm.* I *a*, ford.
gatge, gu-, *sm.* I *a*, gage, stake (in a wager), pawn.
gaug, gauh, *sm.* I *a*, joy.
gazanhar,-agnar,-saignar, gua-, *v.* I *tr.* win, gain.
gelos, *see* **gil-**.
gememẹn, *sm.* I *a*, groaning; **g. de dens**, gnashing of teeth.
gen, *see* **gent**.
genolhộ, *sm.* kneeling posture.
genṣor, *comp. of* **gent**, *adj.* II (*nom.* **genser**).
gẹnt, gen, *sf.* I *d*, people; **la bona gen**, good society.
gẹnt, gen, *adv.* well, excellently; **tener gen lo cors**, keep the person neat.
gẹnt, *adj.* I, nice, pretty.
gẹntil, *adj.* II, noble, good, kind; *sm.* I *a*, nobleman.
gentillẹsa, *sf.* I *c*, high birth.
gẹnsar, *v.* I *tr.* adorn, ennoble.
gequir, gi-, *v.* II *ab*, *tr.* give up, cease from; *refl.* **se g. de far**, cease from doing.
gẹs, ies, *adv.* anything, anyhow, at all; **no ... g., g. ... no**, not at all, in no way.
gesta, *sf.* I *c*, deed, exploit.
get (ẹ ?), *sm.* I *a*, throw.
gi-, *see* **gui-, ge-**.
gilos, gel-, *adj.* I *sm.* jealous.
ginhọl, *sm.* I *a*, knee.
gitar, *v.* I *tr.* throw.
glats, *sm.* ice.
gleira, *see* **gliesa**.
gliesa, glẹisa, glesia, gleira, glieisa, *sf.* I *c*, church.
glorios, *adj.* I, glorious.
glọt, *adj.* I, tasty.
gọla, *sf.* I *c*, neck and breast.
gọma, *sf.* I *c*, salve, ointment.
gonfanộ, *sm.* I *a*, war flag, war pennon (on lance).
govẹrn, *sm.* I *a*, rudder, guide.
gracia, *sf.* I *c*, grace (of God), favour.
gran, *adj.* II, great; *sm.* I *a*, height.
granar, *v.* I *intr.* bear fruit.
gras, *adj.* I, fat.
grat, *sm.* I *a*, pleasure, thanks; **de grat**, gladly; **malgrat**, in spite of.
grazir, gras-, *v.* II *b*, *tr.* welcome, thank, receive gladly, return thanks for; *perf. part.* **grazit**, *f.* **graçida**, endowed with good qualities, gracious.
grẹu, *adj.* II, hard, difficult; *adv.* **xix. 5, 31**.
greuiar, *v.* I *tr.* load.
grevat, *adj.* I (*part.*), deteriorated.
grẹy, *sm.* I *a*, heaviness, gloom.
grọndir, *v.* II *a*, *intr.* grumble.
grua, *sf.* I *c*, crane.
gu-, *see* **g-**.
guacha, *sf.* I *c*, sentry, watch.
guerir, *v.* II *b*, *tr.* hẹal; *intr.* grow well.
guerpir, *v.* II *a b*, leave, abandon.
guẹrra, *sf.* I *c*, war.
guerrir, *sm.* I *a*, warrior, enemy.
guiar, *see* **guid-**.
guidar, guiar, gid-, guis-, *v.* I *tr.* lead, guide.
guidonatge, *sm.* I *b*, leadership.
guilar, *v.* I *tr.* deceive; *intr.* practise deceit.
guirẹn, *sm.* I *a*, guarantor, warrant.
guits, *sm.* I (*a* ?), leader, guide.
guisa, -sa, *sf.* I *c*, manner.

i.

i, y, *adv.* where.
ia, *adv.* already, now; **ia mais**, the more; *with subj.* although, xvi. 18.
iai, *sm.* I *a*, joy, readiness.
iauzen, gauz-, *adj.* II (*part.*), cheerful.
iauzimẹn, *sm.* I *a*, joy.
iauziọn, *adj.* I (*f.* **-onda**), cheerful.
iaser, *v. intr.* lie; *ind. pres. sing.* 3, **iatz**; **fors i.**, to bivouac.

hieis, *see* **eissir.**
ier, *adv.* yesterday.
ies, *see* **ges.**
ieu, *1st pers. pron.*
ifęrn, **effern**, **enfern**, *sm.* I *a*, hell.
igal, *adv.*; **a igal**, on an equality with.
ins, *adv.* within.
intrar, *see* **entr-.**
iọc, *sm.* I *a*, play, joke.
iọi, *sm.* I *a*, pleasure, delight, desire.
iọgar, *v.* I *intr.* play, jest.
ioglar, **iuglar**, *sm.* I *a*, player, minstrel.
ioglarẹt, *sm.* I *a*, diminutive of **ioglar.**
iọia, *sf.* I *c*, joy.
ioiọs, *adj.* I, cheerful.
iọrn, *sm.* I *a*, day.
iọs, *adv.* downward.
iọsta, *prep.* near. **de i.**, while.
iọvẽ, **-en**, *adj.* II, young.
iovẹn, *sm.* I *a*, a youth.
ir, *v. intr.* go.
ira, *sf.* I *c*, anger, gloominess.
ira, *see* **anar.**
iraisser, *v. refl.* get angry; *ind. pres. sing.* 3, **irais**, *plur.* 3, **irasson**; *perf. part.* **irascut**, *f.* **irascuda**, angry.
irat, *adj.* I, angry.
isquern, *see* **esq-.**
iss-, **issetz**, *see* **eiss-.**
issermẹn, *sm.* I *a*, brushwood.
issida, *sf.* I *c*, exit.
issilh, *sm.* I *a*, exile.
iurar, *v.* I *tr.* swear.
iust, *adj.* I, just, righteous.
iutiar, **iugar**, **iutgar**, *v.* I *tr.* judge.
ivẹrn, *sm.* I *a.* winter.

l.

lágrema, *sf.* I *c*, tear.
lai (*encl.* la·), *adv.* there.
laidir, *v.* II *b*, *tr.* insult.
laig, **lait**, **lag**, *adj.* I (*f.* **laia**, **laida**), ugly, bad; *adv.* **xxi. 32.**
lainz, *adv.* therein.
lairọ̃, *sm.* III, thief.
lais, *sm.* song, lay.
laissar, **-s-**, *v.* I *tr.* leave, abandon; **l. estar**, leave alone, not to trouble about; **l. de far**, leave off doing; **s'en l.**, give up, **xi. 10, xx. 3**; *subj. imperf. plur.* 2, **-assetz**, **xii. 45.**
landa, *sf.* I *c*, plain.
languir, *v.* II *b*, *intr.* pine, waste away.
lanier, *adj.* I, greedy, common.
lansa, *sf.* I *c*, lance, spear.
lanz, *sm.* cast, throw; **as un lanz**, in a moment, **xliv. 1235.**
larc, *adj.* I (*f.* **-rga**), wide, thick, generous, rich.
largueza, **-esa**, *sf.* I *c*, liberality.
las, *adj.* I (*f.* **-ssa**), tired, miserable, unfortunate; *interj.* **alas.**
lassar, *v.* I *tr.* bind, connect by rimes, **xxxvi. 8.**
latz, *sm.* side, direction.
lau, *sm.* I *a*, praise.
laus, *sm.* praise.
lausẹnga, *sf.* I *c*, lie.
lauzar, **-s-**, **laudar**, *v.* I *tr.* praise; advise, **xvi. 22.**
lauzengier, *sm.* I *a*, liar.
lauzenjador, *sm.* III, liar.
lauzẹta, *sf.* I *c*, lark.
lauzor, *sf.* I *d*, praise.
lavias, *sf.* I *c* (*plur.*), lips.
lẹbre, *sf.* I *d*, hare.
lec, *adj.* I, delicious.
lec, *see* **letz.**
lechadier, *adj.* I, lascivious.
lechai, *adj.* lustful.
legir, *v.* II *a*, *tr.* read.
legọr, *sf.* I *d*, opportunity.
lẹi, **leg**, *sf.* I *d*, law; **a lei de**, after the manner of.
lẹn, **lent**, *adj.* I, slow; *adv.* **xxx. 7.**
lẹnga, *sf.* I *c*, tongue.
lengatge, *sm.* I, speech, language.
lenha, *sf.* I *c*, wood, tree.
lẹt, *adj.* I, joyful.

lętra, *sf.* I *c*, writing; *plur.* learning.
letrat, *adj.* I (*part.*), educated.
lętz, *v. impers.* it is lawful; *perf. ind.* lęc.
lęu, lieu, *adj.* II, light, easy, gentle; *adv.* easily.
leugeiramęn, *adv.* easily.
leugier, *adj.* I (*f.* -eira), light, fickle, worthless.
leujaria, *sf.* I *c*, inconstancy.
leumęn, *adv.* easily.
lęvar, *v.* I *tr.* raise; *intr.* rise; *refl.* get up; *ind. pres. sing.* 3, leu.
leser, *v. intr.* be at liberty; *sm.* power to act.
lial, leial, *adj.* II, upright, just.
lialesa, *sf.* I *c*, uprightness.
lialtat, lei-, *sf.* I *d*, justice, righteousness.
liar, *v.* I *tr.* bind.
liar, *adj.* I, grey-haired.
liazô, *sf.* I *d*, band, fastening (of clothes), clothing.
libre, *sm.* I *ab*, book.
lie = liei, *pron.* xliv. 1305; **lies = lieis.**
lieg, *sm.* I *a*, bed.
lieis, *pers. pron.*
liges, *adj.* bound (by feudal oath).
linhatge, *sm.* I *a b*, kind, lineage.
lissa, *sf.* I *c*, palisade.
liuranda, *sf.* I *c*, subsidy.
liurazô, *sf.* I *d*, subsidy.
lo, la, *art.* the.
lọc, luoc, luec, *sm.* I *a*, place, opportunity, occasion; **en l.**, at times.
lọchar, *v.* I *intr.* struggle.
logal, *sm.* I *a*, place.
lọgar, *v.* I *tr.* hire.
loi = lo li, v. 39.
loignar, *see* **lonhar.**
lonc, *adj.* I (*f.* -nga), long.
longamęn, -gua-, *adv.* for a long time, by a long way.
lonh, luọnh, loing, *adj.* I, far off, removed; *adv.* at a distance.
lonhar, loignar, *v.* I *tr.* remove; *refl.* withdraw.
lonhdaṇ, *adj.* I (*f.* -ana), distant.
lonhọr, *adj.* II (*comp.* of lonc), longer.
lor, *pron. pers. and poss.*
luec, *see* loc.
luenh, *see* lonh.
lum, *sm.* I *a*, light.
lur, *see* lor.
lus, lutz, *sf.* light; inspiration, xxiv. 8.
luzir, *v.* II *a*, *tr. intr.* illuminate, shine; *ind. pres. sing.* 3, lutz.

m.

maestre, *see* **maist-.**
magre, *adj.* I, thin.
magresir, *v. tr.* II *b*, make thin, emaciate; *intr.* grow thin.
maiestre, *see* **maist-.**
maint, mant, manh, manht, *adj.* I, many, many a one.
maiọr, *adj.* II (*comp. nom. sing.* maier), greater.
maire, *sf.* I *c*, mother.
mais, mas, mai, *conj.* but; *adv.* more; henceforward, xii. 23; **mas que**, except that; **als mais**, to the majority, xliv. 1039.
maisnada, *sf.* I *c* (*also as adj.*), retinue, company.
maisnier, main-, *adj.* I (*f.* **manieira**), tame.
maisô, *sf.* I *d*, house.
maistre, maestre (ę ę?) *sm.* I *a b*, master, teacher.
mal, *adj.* I, bad; *adv.* evilly; *subs.* evil; **ta mala es . . .** woe to!
malamęn, *adv.* evilly.
malanan, *adj.* II, miserable.
malastre, *sm.* I *a*, wickedness.
malastruc, *adj.* I, unfortunate, wrong.
malaute, *adj.* I, ill; *subs.* invalid.
maldire, *sm.* slander.
maldisedọr, *sm.* III, slanderer.

maldizen (*part.*), *sm.* I *a*, slanderer.
malestan, *adj.* II (*part.*), evil.
malesa, *sf.* I *c*, wickedness, evil plight.
malgrat, *see* **grat.**
malmẹnar, *v.* I *tr.* lead astray; *subj. pres. sing.* 3, **malmẹ.**
malvastat, **-vest-**, *sf.* I *d*, badness, wickedness.
malvatz, *adj.* I (*f.* **-vasa**, **-vasa**), bad.
maṇ, mâ, *sf.* I *d*, hand.
man, *sm.* I *a*, command.
manal, *adj.* II: **arc manal**, handbow.
mandamẹn, *sm.* I *a*, commandment.
mandar, *v.* I *tr.* send, order, announce.
manen, **-t**, *adj.* I, rich.
manendia, *sf.* I *c*, riches, wealth.
maniar, *v.* I *tr.* eat.
manieira, manera, manẹira, *sf.* I *c*, manner.
manier, *see* **maisn-.**
mant, *see* **maint.**
mantẹlh, *sm.* I *a*, cloak.
mantenemẹn, *sm.* I *a*, support.
mantener, *v. tr.* support, defend, maintain (*see* **tenir**).
mar, *sf.* I *d*, sea.
maraboti, *sm.* I *a*, maravedi (coin).
marabotz, *see note to* v. 77.
marc, *sm.* I *a*, mark (coin).
marit, *sm.* I *a*, husband.
marridamẹn, *adv.* miserably.
marrimẹn, *sm.* I *a*, wretchedness.
marrit, *adj.* I (*part. f.* **-ida**), troubled, grieved.
martire, *sm.* I *ab*, torment.
mas, *see* **mais.**
massa, *sf.* I *c*, mace.
massipa, *sf.* I *c*, maiden.
matî, -iṇ, *sm.* I *a*, morning; *adv.* early.
mazan, *sm.* I *a*, uproar, outcry.
me, *pers. pron.*
meg, *see* **mieg.**
meian, *adj.* I, middle, moderate, small.
meillaransa, *sf.* I *c*, improvement.
mein-, *see* **men-.**
meitat, *sf.* I *d*, half.
meizinar, *v.* I *tr.* give drugs to, doctor.
melhọr, meillor, *adj.* II (*comp.*), better, best.
melhurar, meill-, mell-, *v.* I *tr. intr.* improve.
melz, *see* **mielhs.**
mẹmbrar, *v.* I *impers.* remember; **membra ad algu**, (de) **alc re**, one remembers something; **membrat** (*part.*), sensible.
mẹmbre, *sm.* I, limb.
mẹnar, *v.* I *tr.* lead away, carry out.
menbar, *see* **membr-.**
mendic, *adj. sm.* begging, beggar.
menhs, mens, meins, *adv.* less, at least; *subs.* **mens de**, failing; **al mens**, at least.
menọr, *adj.* II (*comp. nom. sing.* **menre**), smaller.
menre, *see* **menor.**
mens, *see* **mes-.**
menson, *see* **mess-.**
mensonga, -zonga, -zonja, *sf.* I *c*, lie.
mẹnt, men, *sf.* I *d*, mind, thoughts.
mentaure, mentaver, *v. tr.* bear in mind, name; *part. perf. fem.* **mentauguda.**
mentir, *v.* II *ab*, *intr.* lie (*with dat. of pers.*).
mẹntre, *conj.* while.
menudier, *adj.* I, paltry, trivial.
menut, *adj.* I, small, few.
menz, *see* **menhs.**
meravilha, mir-, *sf.* I *c*, wonder; **m. es**, it is surprising; **m. ai**, I wonder; **per m-s, a m-s**, wonderfully.
meravilhar, -ll-, *v.* I *refl.* wonder, be astonished.
mercadier, *sm.* I, a merchant.

merce, -se; *sf.* I *d*, grace, mercy, thanks.
mẹrir, *v.* II *a*, *tr.* deserve, requite; *ind. pres. sing.* 3, **mier**; *subj. pres. sing.* 3, **meira**; **merir mal**, be to blame.
mermansa, *sf.* I *c*, diminution.
mẹrmar, *v.* I *intr.* diminish, grow small.
mescabar, *v.* I *tr.* lose, spoil.
meschaser, *v. intr.* fall into misfortune (*see* **caser**).
mesclamẹn, *sm.* I *a*, mixture.
mesclar, *v.* I *tr.* mix, confuse; **se mes. ab**, come into collision with.
mescreire, *v. tr.* disbelieve (*see* **creire**).
mesprẹndre, *v. intr.* do harm, make mistakes (*see* **penre**).
mespręzar, *v.* I *tr.* despise.
mespreso, *sf.* I *d*, mistake, trespass.
mesquí, *adj.* I, miserable.
messatge, *sm.* I *ab*, message; messenger, xxii. 18.
messer, miser, sir (Italian).
messiô, *sf.* I *d*, cost, expenditure, task, venture.
messongier, mens-, mens- (*f.* **-gera**, xliv. 334), *adj.* I, lying.
mestier, *sm.* I *a*, service, business; **es, a mestiers**, it is necessary.
mesura, *sf.* I *c*, measure, moderation, adoption of the mean between extremes.
meteis, *see* **mes-**.
mẹtge, *sm.* I *ab*, physician, leech.
mẹtre, *v. tr.* put, expend, give out; *ind. pres. sing.* 1, 3, **mẹt**, *plur.* 2, **metẹtz**, 3, **mẹton**, **metô**; *perf. sing.* 1, 3, **mis**, **męs**, *plur.* 3, **męseron**; *fut. sing.* 1, **metrai**, 3, **metra**; *subj. pres. sing.* 1 *and* 3, **meta**, *plur.* 2, **metaz**; *imperf. sing.* 3, **męses**; *pres. part.* **meten**, liberal; *perf. part.* **męs**, **mis**, *f.* **messa**; **metre razo**, apply reason.
mezẹis, mezes, *adj.* I (*f.* **-eissa**), self, the same; **aqui meteis**, in that same place.
mi, *pers. pron.*
midons, -z, *sf.* my lady.
mieg, *adj.* I, half; *sm.* middle.
mielhs, melz, *adv.* better; *sm.* the better part.
mietadar, *v.* I *tr.* halve.
mietat, *sf.* I *d*, the half.
mil, *num. adj. subs.* thousand.
milier, *sm.* I *a*, thousand.
miralh, -aill, *sm.* I *a*, mirror.
miranda, *sf.* I *c*, fortress.
mirar, *v.* I *tr.* see, behold; *refl.* see oneself in a glass.
mirav-, *see* **mer-**.
miser, *see* **messer**.
misericordia, *sf.* I *c*, pity.
moilleransa, *sf.* I *c*, married couple, marriage.
molhẹr, moiller, *sf.* I *d*, wife.
mọn, -nt, *sm.* I *a*, world; *opp. to* cloister.
mọn, *sm.* I *a*, mountain; **contra mon**, uphill.
montar, *v.* I *intr.* rise, go high (*of a tune*).
morir, *v. intr.* die, *tr.* kill, xlv. 22; *ind. pres. sing.* 1 *and* 3, **muer, muor, mor**; *fut. sing.* 1, **morrai**, 3, **morra**; *perf. sing.* 1 *and* 3, **mori, morio, morit**; *subj. imperf.* 3, **moris**; *part. pres.* **moren**; *part. perf.* **mort**.
mọrt, *sf.* I *d*, death.
mọrt, *adj.* I, dead.
mortal, *adj.* II, deadly, mortal.
mọstrar, *v.* I *tr.* show.
mọt, molt, *adj.* I, many; *adv.* very.
mọt, *sm.* I *a*, word; *with neg.* nothing.
moutô, *sm.* I *a*, sheep.
movẹr, mọure, *v. tr.* move, arouse, excite; utter song, xix. 23; *intr.* move, proceed from; *ind. pres. sing.* 1, 3, **mou, mo**; *plur.* 3, **movon**; *fut. sing.* 1, **mourai**; *perf. sing.* 1, 3, **mọc**; *subj. pres. sing.* 1, 3, **mova**;

imperf. plur. 3, **moguisson**; *part. perf.* **mogut.**
mudar, *v.* I *tr.* change; *intr.* moult; **non puosc mudar que non**, I can't help.
multiplicar, *v.* I *tr.* multiply.
murar, *v.* I *tr.* build, build walls.
musart, *adj.* I (*f.* **-rda**), *sm.* I *a*, idle, idler.
mut, *adj.* I (*f.* **muda**), dumb.

n.

na, *sf.* lady (*as title*).
nadal, *sm.* I *a*, Christmas.
nadar, *v.* I *intr.* swim.
nafra, *sf.* I *c*, wound.
nafrar, *v.* I *tr.* wound.
náisser, *v. intr.* be born; *ind. pres. sing.* 3, **nais**; *perf. sing.* 3, **nasquęt**; *perf. part.* **nat, nasqut.**
natura, *sf.* I *c*, nature; **de nat.**, naturally, xliv. 760.
natural, *adj.* II, natural, by nature.
nau, *sf.* I *d*, ship.
ne, n', *see* **en, no, ni.**
nebọt, *sm.* III (*n. sing.* **nęps**), nephew.
nęc, *adj.* I, secret.
nęgar, *v.* I *tr.* kill; destroy reputation of, xliv. 623.
nęgre, *adj.* I, black.
negun, *pron. adj.* I, any; *with neg.* none; **negus**, *nom. masc. sing.*, xliv. 173.
nęis, *adv.* even.
nęmps, *adv.* too much.
neps, *see* **nebot.**
nęsci, *adj.* I, foolish; **nesci cortes**, simple in courtliness, xxxvi. 21.
nescieira, *sf.* I *c*, deficiency.
nescies, *sf.* stupidity, ignorance.
nęt, *adj.* I, pure.
netamęn, -z, *adv.* in purity.
netęza, *sf.* I *c*, purity.
nęu, *sf.* I *d*, snow.
nęy, *sm.* I *a*, snow.
ni, ne, *conj.* nor, and; **ni ... ni**, neither ... nor.
nic, *adj.* I (*f.* **nicha**), foolish.
nic, *sf.* I *d*, snow.
nicha, *see* **nic.**
nĭęn, *sm.* I *a*, nothing.
nier, nęr, *adj.* I, black.
noblamen, *adv.* nobly.
nọble, *adj.* I, noble.
noblęsa, *sf.* I *c*, nobility.
nochaler, *see* **non-.**
noirimęn, *sm.* I *a*, nourishment (physical or mental).
noirir, *v.* II *b*, *tr. refl.* nourish, educate.
nọm, *sm.* I *a*, name.
nọmnar, *v.* I *tr.* name.
non, nõ (**no** *before cons.*, **non** *before vowel*), **nen, ne**, *adv.* not.
nọna (*masc.* **nọn**), *num. adj.* I, ninth.
nọnca, *adv.* by no means.
nonchalemen, nochal-, *sm.* I *a*, indifference.
nonchaler, *v. intr.* be careless, indifferent (*see* **caler**).
nos, *pers. pron.*
nosenat, *adj.* I, senseless, foolish.
novẽ, *num. adj.* I, ninth.
novęl, *adj.* I, new.
nozer, *v. intr.* harm; *ind. pres. sing.* 3, **nọtz**; *subj. pres. sing.* 3, **noca**; *part. pres.* **nozen.**
nũalhos, *adj.* I, of no account, worthless.
nueg, nuech, nueit, noit, nueh, *sf.* I *d*, night.
nueh, *see* **nueg.**
nulh, null, nuill, nul, *pron. adj.* I (*f.* **nulha**), any; *after neg.* none.
nuou, nọu, *adj.* I, new, young.
nupcias, *sf.* I *c* (*plur.*), marriage.
nut, *adj.* I (*f.* **nuda**), bare, naked.

o.

o, *see* **on.**
ọ, oz, *conj.* or.
ọ, *pron. dem.* it, this; **pero, per o**, however, but.

obedïen, *adj.* II (*part.*), obedient.
obedir, *see* **obezir**.
obezir, **obed-**, *v.* II *b*, *intr.* obey.
obli, **-t**, *sm.* I *a*, forgetfulness.
oblidar, *v.* I *tr.* forget; *ind. pres. sing.* 3, **oblia**.
obligar, *v.* I *tr.* oblige, bind down to.
oblit, *see* **obli**.
o̧bra, *sf.* I *c*, work.
o̧brar, *v.* I *tr. and intr.* perform, work.
o̧brir, *v.* II *a*, *tr.* open.
obs, *see* **ops**.
o̧c, *adv.* yes.
occaisô, **uchaiso**, **och-**, **-so**, *sf.* I *d*, opportunity, blame.
ochе, *num. adj.* I, eighth.
o̧dre, *sm.* I *a*, leathern skin or bottle.
offȩndre, *v.* III *tr.* injure, harm.
o̧frir, *v.* II *a*, *tr.* offer; *ind. cond. sing.* 3, **ofleira**.
ogan, *adv.* this year.
oi, *interj.* exclamation of joy.
oill, *see* **uelh**.
oltra, **outra**, *prep.* over, beyond, on the further side of.
oltracuiamȩn, *sm.* I *a*, presumption.
oltracuidar, **out-**, *v.* I *intr.* be out of the senses, be presumptuous.
ombratge, *sm.* I *b*, shade, dusk.
o̧me, **om**, *sm.* II, man; *pron.* one.
o̧n, **o**, *adv. rel. and interr.* where; **on que**, wherever; of time, xxi. 19.
o̧ncle, *sm.* I, uncle.
o̧nda, *sf.* I *c*, wave, flood.
o̧ngla, *sf.* I *c*, nail, claw.
ono̧r-, **-nn-**, *sf.* I *d*, honour, possessions, property.
onramȩn, *sm.* I *a*, honour.
onransa, *sf.* I *c*, honour.
onrar, *v.* I *tr.* honour.
onsê, *num. adj.* I, eleventh.
o̧ps, **obs**, *sm.* need, necessity.
o̧ra, *sf.* I *c*, hour; **l'hora**, *as adv.*, now.
o̧rar, *v.* I *intr.* pray, beg.
orgolho̧s, **ergoillos**, **ergulhos**, *adj.* I, proud.
orguelh, **ergoill**, *sm.* I *a*, pride.
orguelhar, **ergoillar**, *v.* I *tr.* make proud or angry.
orïen, *sm.* I *a*, east.
o̧rp, **orb**, *adj.* I, blind.
oscur, *adj.* I, dark.
ostal, *sm.* I *a*, dwelling.
ostar, *v.* I *tr.* take away.
hosteiar, *v.* I *intr.* wage war.
otr-, **outr-**, *see* **oltr-**, **autr-**.
otracuiado̧r, *sm.* III, presumptuous man.
ovȩlha, *sf.* I *c*, sheep.

p.

pacha, *sf.* I *c*, compact, agreement.
pagan, *sm.* I *a*, heathen.
pagar, *v.* I *tr.* pay.
paire, *sm.* I *b*, father.
pais, *sm.* country.
paisser, *v. tr.* nourish; *refl.* live in luxury, xi. 27.
paisso, *s.* stake, post.
pal, *sm.* I *a*, stake, paling.
palafrẽ, *sm.* I *a*, horse, palfrey.
palais, *sm.* palace.
palatz, *adj.* I (*nom.*), palatine.
palma, *sf.* I *c*, palm (of the hand).
pan, *sm.* I *a*, skirt; **d'ams los pans**, from both sides.
pantai, *sm.* confusion.
pão̧r, *sf.* I *d*, fear.
papa, *sm.* I *b*, pope.
par, *adj.* II, equal, even; *sm.* I *a*, *f.* I *d*, equal, peer; **sem pars**, incomparably; mated: **non-pars**, without mate, xxiv. 4.
paradïes, **-dis**, *sm.* Paradise.
paratge, *sm.* I *a b*, nobility.
paraula, *sf.* I *c*, word.
parc, *sm.* I *a*, enclosure, park; *see* **parcer**.
parcer, *v. tr.* spare; *ind. pres.*

sing. 1, **parc**; **se p. de**, avoid, forget, xxvi. 19.
parẹisser, *see* **parer**.
parẹn, **-t**, *sm.* I *a* (*plur.* **parentes**, xliv. 1133), relations.
parer, *v. intr.* appear; *ind. pres. sing.* 3, **par**, **parẹis**; *imperf. sing.* 3, **paria**; *fut. sing.* 3, **parra**.
paria, *sf.* I *c*, companionship.
parier, *adj.* I, equal; *sm.* I *a*, companion.
parladura, *sf.* I *c*, speech, language.
parlar, *v.* I *intr.* speak.
parlier, *adj.* I (*f.* **-eira**), talkative.
parpaillol, *sm.* I *a*, butterfly, moth.
parra, *sf.* I *c*, plot of ground; *see* **parer**.
parsonier, *adj.* I, in joint ownership (or, possessing a portion ?); *sm.* I *a*, sharer.
part, *sf.* I *d*, share, direction, side; *prep.* over, above, beyond.
partir, *v.* II *a*, *tr.* divide, separate; *refl. intr.* separate, go away.
parvent, *sm.* I *a*, pretext, appearance.
pascọr, *sm.* I *a*, spring.
passar, *v.* I *tr.* cross over; *intr.* pass away.
passatge, *sm.* I *b*, crossing.
patz, *sf.* peace.
paubre, *adj.* I, poor.
paubreira, *sf.* I *c*, poverty.
paubrẹsa, **-za**, *sf.* I *c*, poverty.
paubretat, *sf.* I *d*, poverty.
pauc, *adj.* I, small, little; *sm.* I *a*, a little; *adv.* **a pauc**, nearly.
pauzar, **-s-**, *v.* I *intr.* stop, rest; *tr.* place, dispose.
pauzat, *sm.* I *a*, fancy, poetical conceit.
pavilhọ, *sm.* I *a*, tent.
pẹ, *sm.* I *a*, foot (*acc. plur.* **piez**).
peazo, *see* **pez-**.
pẹc, *sm.* I *a*, sin.
peccadọr, *sm.* III, sinner.
peccairitz, *adj.* sinful.
pẹccar, **-c-**, *v.* I *intr.* sin, deal falsely.
peccat, **-c-**, *sm.* I *a*, sin.
peg, *see* **pieitz**.
pẹga, *sf.* I *c*, pitch.
peintura, *sf.* I *c*, painting.
peior, *adj.* II (*n.s.* **peier**, **piegers**, xxi. 12), worse.
peirọ, *sm.* I *a*, stone construction before house.
peisọn, **-ss-**, *sm.* I *a*, fish.
peiuaramen, *sm.* I *a*, deterioration.
peiurar, *v.* I *intr.* deteriorate.
peiurazo, *sf.* I *d*, deterioration.
pẹl, *sm.* I *a*, hair.
pẹlar, *v.* I *tr.* root up.
pelegri, *sm.* I *a*, pilgrim.
pelerinatge, *sm.* I *b*, pilgrimage.
pen, *sm.* I *a*, thought.
pẹna, *sf.* I *c*, punishment, trouble, grief; **a penas**, hardly.
pẹnar, *v.* I *tr.* torment; *refl.* take trouble.
pẹndre, *v.* III *tr.* hang.
pened-, *see* **penit-**.
penitencia, **penedẹnsa**, **penidencia**, *sf.* I *c*, penitence, penance.
pẹnre, **prendre**, *v. tr.* take, accept, xliv. 543; submit to, xxvi. 19; *ind. pres. sing.* 1 *and* 3, **prẹn**, *plur.* 2, **prendẹtz**, 3, **prendọ**, **-n**; *perf. sing.* 1, **pris**, 3, **pres**, *plur.* 1, **presem**, 3, **preseron**, **prezon**; *fut. sing.* 1, **prendrai**; *subj. pres. sing.* 1 *and* 3, **prenda**, *plur.* 3, **pregnon**; *part. pres.* **prenden**; *perf.* **prẹs**, *f.* **presa**; **be, pieitz m'en prẹn**, it is well, ill with me; **p. alc re de far**, undertake; **se p. a far**, undertake to do; **m'en pren**, it happens to me.
pẹnsar, **pessar**, **-z-**, *v.* I *tr.* think, imagine; *refl.* bethink oneself; **be 'm pes**, methinks.

pęr, *prep.* by means of, through, in consequence of; **per que**, wherefore.
perchassar, *v.* I *tr.* vex.
perda, *sf.* I *c*, loss.
perdemęn, *sm.* I *a*, destruction.
perdoṇ, -dō, *sm.* I *a*, pardon.
perdọnar, *v.* I *tr.* pardon.
pęrdre, *v.* III *tr.* lose; *subj. pres. sing.* 1, **perga**.
perfondamens, *adv.* profoundly.
peril, -lh, *sm.* I *a*, danger, necessity.
perillar, *v.* I *tr.* endanger; *part. pres.* in danger, xliii. 18.
pero, *see* **o**.
persọna, *sf.* I *c*, person.
pesanssa, -za, *sf.* I *c*, heaviness, grief.
pęsar, -z-, *v.* I *tr.* weigh; **li pesa**, it is hard for him; *sm.* I *a*, trouble, sorrow.
pessamęn, *sm.* I *a*, thought.
pessat, *sm.* I *a*, mind, thoughts.
petit, *adj.* I, little, small; *adv.* xxxiv. 8; *subs.* xix. 28.
pezazo, **peazo**, *sm.* I *a*, foundation.
piatanssa, *sf.* I *c*, sympathy, pity.
piatọs, *adj.* I, sympathetic, merciful.
pic, *sm.* I *a*, woodpecker.
pichar, *v.* I *tr.* strike.
pieg, *see* **pieitz**.
pieitz, **pieg**, **peitz**, **peg**, *adv.* worse.
pietat, *sf.* I *d*, piety, sympathy.
pin, *sm.* I *a*, finch.
pipaut, *sm.* I *a*, piper.
plā, **plaṇ**, *adj.* I, flat, simple; **de pla**, simply, xliv. 1277; open, vi. 29; *sm.* I *a*, plain.
plag, **plai**, **plait**, *sm.* I *a*, resolution, compact, treaty of peace; **per nul p.**, under no conditions.
plagęs, *sm.* quarrelsome man.
plai, *see* **plag**.
plaideiador, *sm.* III (*nom.* **plaideiaire**), pleader.
planh, -nch, **plaing**, *sm.* I *a*, lament.
planher, *v.* *intr.* lament; *ind. pres. sing.* 1 *and* 3, **plaing**, **planh**, *plur.* 3, **planhon**, **plaignon**.
plassa, *sf.* I *c*, town-square; piazza, xxv. 29.
plazentier, *adj.* I, pleasing; *sm.* I *a*, flatterer.
plazęr, *v.* *tr.* *intr.* please; *ind. pres. sing.* 3, **platz**, **plai**; *perf. sing.* 3, **plac**, *plur.* 2, **plagues**; *imperf. sing.* 3, **plasia**; *subj. pres. sing.* 1 *and* 3, **plassa**; *imperf. sing.* 3, **plaguęs**; *part. pres.* **plazen**, agreeable; *sm.* I *a*, pleasure.
plęn, **plē**, *adj.* I, full.
plevir (ieu, iu), *v.* II. *a*, *tr.* guarantee, promise; *part.* **plevit**, plighted.
plọm, *sm.* I *a*, lead.
plombar, *v.* I *tr.* deceive, x. 12.
plọr, *sm.* I *a*, weeping; *plural*, tears.
plọrar, *v.* I *tr.* weep.
plumar, *v.* I *tr.* pluck.
plus, **pus**, *adv.* more.
plusọr, *sm.* I *a* (*plur.*), most men, the majority.
pọble, *sm.* I *a*, people.
podęr, *v.* *tr.* (*with infin.*), be able; *ind. pres. sing.* 1, **puesc**, **pọsc**, 2, **pọz**, 3, **pọt**, **pod**, *plur.* 1, **podęm**, 2, **podez**, **podętz**, 3, **pọdon**; *imperf. sing.* 1 *and* 3, **podia**; *perf. sing.* 1 *and* 3, **pọc**, *plur.* 3, **pogron**; *fut. sing.* 1, **poirai**, *plur.* 3, **poiran**; *imperf. fut. sing.* 1 *and* 3, **poiria**, *plur.* 2, **poirias**, 3, **poirian**, **poirion**; *cond. sing.* 1, 3, **pọgra**, *plur.* 1 *and* 3, **pọgram**; *subj. pres. sing.* 1 *and* 3, **posca**, **puoscha**, *plur.* 1, **puscam**, 2, **puscatz**; *imperf. sing.* 1 *and* 3, **pogues**, **poges**; *perf. part.* **pogut**; *sm.* I *a*, power: **far son poder**, do one's utmost.

poderos, *adj.* I, powerful.
poestat, *sf.* I *d*, power.
poges, *sm.* small coin.
poiar, pogar, puiar, *v.* I *intr.* rise, mount.
poign-, *see* **ponh-**.
pois, pueys, pueyssas, pues, pos, *adv.* thereafter, then; **pois que**, *conj.* after that, because, since.
pom, *sm.* I *a*, apple; *see* x. 5.
poma, *sf.* I *c*, apple.
pon, -nt, *sm.* I *a*, bridge.
ponh, *sm.* I *a*, hand, fist.
ponhar, *v.* I *intr. refl.* strive, attempt.
ponher, *v. tr.* prick, pierce; *subj. pres. sing.* 3, **poigna.**
port, *sm.* I *a*, harbour.
portar, *v.* I *tr.* carry.
portaselh, *sf.* pail-bearer, water-carrier.
portier, *sm.* I *a*, porter.
pos, *see* **pois.**
possessia, *sf.* I *c*, possession.
pots, *sm.* I *a*, pit.
prametre, *see* **pro-.**
prat, *sm.* I *a*, meadow.
preo, *sm.* I *a*, prayer.
preguar, pregar, preyar, *v.* I *tr.* pray.
preisar, *v.* I *tr.* urge.
premieiramen, prim-, -mier-, *adv.* first.
premier, prim-, prum- (*f.* **-ieira**), *adj.* I, first; *adv.* at first, i. 4.
prendre, *see* **penre.**
prēon, *adj.* I (*f.* **prionda**), *adv.* deep; **de preon**, from the depths.
prepausar, *v.* I *intr.* propose, intend.
pres, *adv.* near; *sm.* approach; **de pres**, near.
presentar, *v.* I *tr.* introduce.
presentier, *adj.* I, lavish.
prestar, *v.* I *tr.* lend.
pretz, prez, *sm.* value, personal worth, excellence.
prezan, -nt, *adj.* II (*part.*), excellent, worthy.
prezar, *v.* I *tr.* estimate, value, respect; *ind. pres. sing.* 3, **pretz**; *perf. part.* **prezat**, excellent.
prezen, *adj.* II, present; **a pr.**, openly.
presic, *sm.* I *a*, preaching, advice; fair talk, iii. 33.
presicansa, *sf.* I *c*, preaching, appeal.
prim-, *see* **prem-.**
prim, *adj.* I, first.
prince, princi, *sm.* I *a*, prince.
prion, *see* **preon.**
priso, *s.* prison.
privat, *adj.* I, intimate, confidential; *sm.* I *a*, close friend.
pro, *adv.* sufficiently, enough; *adj.* II, excellent; *sm.* I *a*, advantage, profit; **tener pro**, to avail.
probar, prōar, provar, *v.* I *tr.* prove, examine, convict of (**de**).
proesa, -za, *sf.* I *c*, worthiness, excellence.
profieh, -fieg, *sm.* I *a*, advantage.
prometre, pram-, *v. tr.* promise (*see* **metre**).
promisio, *sf.* I *d*, promise.
prop, *adv.* nearly.
provar, *see* **prob-.**
pruesme, *sm.* I *à*, neighbour.
pudir, *v.* II *a*, *intr.* smell, emit a stench; **p. a**, smell of.
pudor, *sf.* I *d*, stench.
pueg, puoi, *sm.* I *a*, hill.
puiar, *see* **poiar**; **pueis**, *see* **pois.**
puoi, *see* **pueg.**
pur, *adv.* only.
pus, *see* **plus, pois.**

Q.

qua-, qa-, *see* **ca-.**
quart, *num. adj.* four.
quatre, *num. adj.* fourth.
que, ce, *conj.* that, so that; *after comparatives*, than; in order that, xliv. 1213.
que, *pron. rel. and interrog.* = **si om**; **que que**, whatever.

queredọr, *sm.* III, suitor.
querentî, *adj.* I, begging.
querer, quẹrre, *v. tr.* seek, desire; *ind. pres. sing.* 1, **quier**, 2, **quẹrs**, 3, **quẹr**, *plur.* 2, **querẹtz**, 3, **quẹron**; *fut. sing.* 1, **querrai**; *perf. sing.* 1, **quis**, 3, **quẹs**; *subj. pres. sing.* 1, **quieira**; *part. pres.* **queren**, *perf.* **quis**, *f.* **quista**, **conquesta**.
quet (ẹ, ẹ ?), *adj.* I, quiet, silent.
quex, -cs, *pron. adj.* each, each one.
quez, *see* **que**.
qui, *see* **que**.
quin, -t, *num. adj.* I, fifth.
quom, *see* **com**.

r.

rai, *sm.* I *a*, sunbeam.
ram, *sm.* I *a*, branch, staff.
ramẹnc, *adj.* I, dwelling in branches.
ranc, *sm.* I *a*, cliff.
rancura, *sf.* I *c*, vexation.
randa, *sf.* I *c*, limit, boundary; **a r.**, to the utmost, completely, viii. 9, xvi. 9; on an equality, xliv. 886.
rar, *adj.* I, seldom, rare.
ras-, *see* **raz-**.
raubar, *v.* I *tr.* rob.
raucamẹn, *adv.* hoarsely.
razitz, -z, *sf.* root.
razộ, -so, -oṇ, *sf.* I *d*, reason, consideration, subject-matter of discourse; **per razo**, necessarily, xliv. 706; **aver razo**, be right; **es razo de**, it is right for . . .
razonalmẹnz, *adv.* reasonably.
razonamẹn, *sm.* I *a*, reasoning.
razọnar, *v.* I *tr.* defend, act, carry on business, treat of.
rệ, reṇ, res, *sf.* I *d*, thing, affair; **no . . . re, ia . . . ren**, by no means, nothing at all.
reblandir, *v.* II *a*, *tr.* serve a lady.
recẹbre, *v. tr.* receive; *ind. perf. sing.* 3, **receup**; *fut. sing.* 3, **recebra**; *part. perf.* **receubut**.
reconoissemẹn, *sm.* I *a*, recognition, gratitude.
reconoisser, *v. tr.* recognize, acknowledge (*see* **conoisser**).
recordamẹn, *sm.* I *a*, recollection.
recreire, recrere, *v. refl.* cry off (de), decline; *part. adj.* **recrezen**, faint-hearted (*see* **creire**).
recrezemẹn, *sm.* I *a*, refusal, withdrawal.
redemptọr, *sm.* I *a*, redeemer.
refẹrir, *v.* II *a*, *tr.* repay.
refrezir, *v.* II *b*, *tr.* refresh.
refudar, *v.* I *tr.* reject.
regisme, reisme, *sm.* I, kingdom.
regn-, *see* **renh-**.
rẹi, *sm.* I *a*, king.
reial, *adj.* II, royal.
reirazar, *sm.* I *a*, low cast of dice.
remaner, *v. intr. refl.* remain, endure, be present at, xliv. 1278; *ind. pres. sing.* 3, **remâ**; *fut. plur.* 3, **remanran**; *subj. pres. sing.* 3, **remaigna**; *imperat. sing.* 2, **româ**; *part. perf.* **remasut**.
remembrar, *v.* I *tr.* remember.
remirar, *v.* I *tr.* see, behold; *subj. pres. sing.* 1, **remire**, xxvii. 28.
rẹnc, *sm.* I *a*, row; **a rencx**, in rows.
rẹndre, *v.* III *tr.* give back, give up; *refl.* enter a monastery, take the veil.
rengar, *v.* I *tr.* draw up.
rẹnhar, regnar, reinhar, *v.* I *tr.* rule, behave, conduct oneself.
renovẹlar, *v.* I *tr. intr.* renew, become fresh.
renovier, *sm.* I *a*, usurer.
repaire, *sm.* I, dwelling-place.
repaus, *sm.* rest.
repẹntir, *v.* II *a*, *tr. refl.* repent.
reprẹndre, *v. tr.* blame, reproach (*see* **penre**).

reptar, *v.* I *tr.* blame.
requerer, *v. tr.* ask, request (*see* querer).
rescondre, *v. tr.* hide; *subj. pres. sing.* 3, **resconda**; *part. perf.* **rescos**; **a rescos**, secretly.
respeit, **-pieit**, *sm.* I *a*, prospect, hope.
resplandir, *v.* II *ab*, shine.
respondre, *v. tr.* answer; *ind. pres. sing.* 1, **respon**; *perf. sing.* 1 *and* 3, **respos**, *plur.* 3, **respondęron**; *imperat.* 2 *plur.* **respondętz**; *part. pres.* **responden**.
respos, *sm.* answer.
ressebre, *see* **rec-**.
ressidar, *v.* I *intr.* wake up.
restaurar, *v.* I *tr.* restore.
ręt, *sm.* I *a*, net.
retenęnsa, *sf.* I *c*, self-restraint.
retener, *v. tr.* retain, remember (*see* **tenir**); **ret. de**, get as profit from; **ret. grat**, gain gratitude; **se ret.**, hold back, be slow.
retentir, *v.* II *b*, *intr.* resound.
retin, *sm.* I *a*, tone, singing.
retomba, *sf.* I *c*, bottle.
retraire, *v. tr.* relate, tell; *refl.* withdraw, flee (*see* **traire**).
revelatio, *sf.* I *d*, revelation.
revenir, *v. intr.* return, recover; *tr.* repair, amend.
revęrs, *adv.* backwards; **a rev.**, contrariwise.
reviure, *v. intr.* live again (*see* **viure**).
rezemso, *sf.* I *d*, redemption.
riba, *sf.* I *c*, bank.
ribatge, *sm.* I *b*, bank.
ric, *adj.* I, rich.
ricaut, *adj.* I, deceitful.
ricor, *sf.* I *d*, wealth, power.
rictat, *sf.* I *d*, riches, wealth.
rima, *sf.* I *c*, rime.
riquęza, *sf.* I *c*, riches.
rire, *v. intr.* laugh; *part. pres.* **rizen**.
ris, *sm.* laughter.
rọda, *sf.* I *c*, wheel.
roma, *see* **romaner**.
romieu, *sm.* I *a*, pilgrim.
rọmpre, *v. tr.* break; *part. perf.* **rot**.
rossinhọl, *sm.* I *a*, nightingale.
rot, *see* **rompre**.

s.

sa, *see* **sai**, **san**.
saber, *v. intr.* know; *ind. pres. sing.* 1, **sai**, 3, **sap**, **sa**, *plur.* 1, **sabęm**, 2, **sabętz**, **sabez**, 3, **sabon**; *imperf. sing.* 3, **sabia**; *perf. sing.* 1, **saup**, **saubi**, 3, **saub**; *fut. sing.* 1, **sabrai**, 3, **sabra**, *plur.* 2, **sabręs**; *cond. sing.* 1 *and* 3, **saupra**; *subj. pres. sing.* 1 *and* 3, **sapcha**, **sacha**, *plur.* 2, **sapchatz**, 3, **sapchan**; *imperf. sing.* 1 *and* 3, **saubęs**; *pres. part.* **saben**; *perf. part.* **saubut**; *with infin.* to be able; *sm.* I *a*, knowledge.
sabọr, *sf.* I *d*, taste; **aver sabor**, to be pleasing.
sadọllar, *v.* I *tr.* satisfy.
sagęl, *sm.* I *a*, seal.
sagęlar, *v.* I *tr.* seal.
sai, **sa**, *adv.* here; **sai e lai**, here and there; **sa jos**, here on earth; **en sai**, **de l'or en sai**, henceforward.
saięta, **sageta**, *sf.* I *c*, arrow.
saint, *adj.* I, holy; *sm.* I *a*, saint.
sal, **salv**, *adj.* I, saved, holy.
sal, *sm.* I *a*, salt.
salhir, *v.* II *a*, *intr.* leap, hasten.
salvadọr, *sm.* III, saviour.
salvamęn, *sm.* I *a*, safety, salvation.
salvar, *v.* I *tr.* save, preserve; *subj. pres. sing.* 3, **sal**.
salvatge, *adj.* I, shy, wild; **salv. m'es**, it is painful to me.
san, **sa**, *adj.* I, sound, healthy.
sanc, *sm.* I *a*, blood.
sanh, *adj.* I, holy.

saubuda, *sf.* I *c*, knowledge; **a sab.**, openly, as is well known.
saur, *adj.* I, yellow-brown, blonde.
saut, *sm.* I *a*, spring; **lo saut**, hastily, xxiv. 41.
sautier, *sm.* I *a*, psalter.
savai, *adj.* I, despicable.
savi, *adj.* I, clever, wise.
saviamẹn, *adv.* wisely.
sasô, **-ọn**, **sason**, *sf.* I *d*, time; **a sazo**, at times.
se, *see* **si**.
se, **si**, *pron. refl.*
sebrar, *v.* I *tr.* separate, cease from.
sẹc, *adj.* I, dry.
sẹc, *adj.* I, blind.
sẹcar, *v.* I *intr.* grow dry, dry up.
secor, *see* **socorre**.
seglar, *adj.* II, temporal.
seglẹ, **sieglẹ**, *sm.* I *a*, time, temporal things opp. to eternal: world, opp. to cloister.
segọn, *num. adj.* I, second; *prep.* according; **s. que**, according as.
seguir, **sẹgre**, *v. tr.* follow; *ind. pres. sing.* 3, **sẹc**; *fut. sing.* 1, **segrai**, *plur.* 3, **segran**; *subj. pres.* 3, **sẹga**; *pres. part.* **seguẹn**.
segur, *adj.* I, safe, secure.
seguramẹn, *adv.* safely.
sei, *see poss. pron.*
seign-, *see* **senh-**.
seisẽ, *num. adj.* I, sixth.
sel, **selha**, *see* **oel-**.
sem, *adj.* deprived of.
semblan, *adj.* II, similar; *sm.* I *a*, similarity, pretext; **el semb.**, apparently; **al mieu semb.**, in my opinion.
semblansa, *sf.* I *c*, appearance.
semblar, *v.* I *tr. intr.* be like, seem, appear; appear the equal of, xliv. 177.
semẹnar, *v.* I *tr.* sow.
sẹn, *sm.* I *a* (*nom. sing.* **sens**, xliv. 9, &c.), sense, understanding, wisdom.
sẹnat, *adj.* I, understanding, sensible.
sẹnhal, *sm.* I *a*, sign, pseudonym.
sẹnhar, *v.* I *tr.* betoken; *refl.* take the cross.
senhọr, **seign-**, *sm.* III (*nom. sing.* **senher**; **senhers**, xxi. 5), lord, master, God, Christ.
senhorẹiar, *v.* I *tr. intr.* rule, be master of, lord it.
senhoril, *adj.* II, master of, excellent.
sẹns, **senes**, **ses**, **sem** (before labial), *prep.* without.
sepulcre, *sm.* I *a*, holy sepulchre.
sẹr, **serf**, *sm.* I *a*, slave, servant.
ser, **sier**, *sm.* I *a*, sir (title).
sẹr, *sm.* I *a*, evening.
serẽ, *adj.* I, calm, clear.
serf, *see* **ser**.
serọr, *sf.* III, sister.
serpẹn, *sf.* I *d*, serpent.
sẹrrar, *v.* I *tr.* shut up, obscure the meaning of.
sẹrvir, *v.* II *a*, *tr. intr.* serve, make use of.
servisi, *sm.* I *ab*, service.
sesal, *adj.* II, enslaved.
sẹt, *sf.* I *d*, thirst.
setge, *sm.* I *b*, siege.
sezat, *adj.* I (*part.* **sezer**), prepared.
sezẹr, *v. tr. intr.* seat, place; *pres. part.* **sezen**.
si, **se**, *conj.* if; **si tot**, although; **e si**, although, xliv. 1061, *introduces wish, as Lat.* sic.
si, *adv.* so, thus, *introduces subject*; **si que**, si com, even as.
si, *pron. refl. poss.*
sieus, *poss. adj.*
silh, *dem. pron.*
sirvẹn, *sm.* I *a*, servant.
sirventes, *sm.* special form of lyric.
sivals, *adv.* at least.
so, *pron. dem.* that.
sô, *see* **sọn**.
sõan, *sm.* I *a*, disgrace.
sõanar, *v.* I *tr.* disgrace, consider disgraceful, reject, scorn.
soavet, *adv.* gently.

sobra, *prep.* at the time of, following upon.
sobramar, *v.* I *tr.* love to excess.
sobransaria, *sf.* I *c*, pride.
sobransier, *adj.* I, proud.
sobrar (ǫ *and* ǫ), *v.* I *tr.* surpass, overpower.
sǫbre, *prep.* upon, above.
sobreafan, *sm.* I *a*, exceeding weariness.
sobrecargar, *v.* I *tr.* overload.
sobredesirar, *v.* I *tr.* desire excessively.
sobregabar, *sm.* I *a*, excessive mockery.
sobresaber, *sm.* I *a*, excess of knowledge.
sobresenhorir, *v.* II *b*, *intr.* have dominion.
sobresilh, *sm.* I *a*, eyebrow.
sobretalan, *sm.* I *a*, excess of longing.
sobrier, -rer, *adj.* I, exceptional, superior to.
sobrieira, *sf.* I *c*, audacity.
socǫrre, *v. tr.* help; *ind. pres. sing.* 3, **secor**; *subj. pres. sing.* 3, **socora.**
socǫrs, *sm.* help.
sofẹrtar, -ff-, *v.* I *tr.* endure, permit.
sofracha, *sf.* I *c*, deficiency.
sofraichǫs, *adj.* I, poor.
sofranher, *v. intr.* be lacking; *ind. perf. sing.* 3, **sofrais.**
sofridǫr, *sm.* III, one who endures.
sofrir, sufrir, -ff-, *v. tr.* bear, endure, hold out; *ind. pres. sing.* 1, **sofrisc,** 3, **sǫfre, suefre**; *imperf. sing.* 3, **sofria**; *perf. sing.* 3, **suffri**; *subj. pres.* 1 *and* 3, **sofieira**; *refl.* **s'en suf.,** refrain from.
soign, *see* **sonh.**
soissẹbre, *v. tr.* borrow; *subj. imperf. sing.* 3, **soisseubes**; *perf. part. f.* **soisseubuda.**
sojorn, sej-, *sm.* I *a*, pleasure, ease, lasciviousness.
sojornar, *v.* I *intr.* be idle, at rest.
sǫl, *adj.* I, alone, solitary, only; *adv.* only, merely; **sol que,** except that, in so far as.
sol, sǫut, solt, *sm.* I *a*, coin, halfpenny.
solatz, -az, -at, *sm.* conversation, pleasure, company, society.
solazar, -ss-, *v.* I *tr.* converse, talk with; *sm.* = **solatz.**
solẹlh, *sm.* I *a*, sun.
sǫlẹr, *v. intr.* be wont, accustomed; *ind. pres. sing.* 1, **suelh**; *imperf. plur.* 3, **solion**; *present has perfect meaning,* xliv. 134, &c.
solẹt, *adj.* I, alone, solitary.
sǫlpre, *sm.* I *a*, sulphur.
sǫlver, -vre, *v. tr. intr.* resolve, solve; *perf. part.* **sout**; *subj. imperf.* 3, **solses.**
sǫm, *sm.* I *a*, summit.
sǫma, *sf.* I *c*, end.
somǫnre, *v. tr.* summon; *ind. pres. sing.* 3, **somǫ̂**; *perf. part.* **somǫs.**
somǫs, *sm.* summons.
somsir, *v.* II *b*, *tr.* cast down, whelm, engulf.
sǫn, *poss. pron.* his.
sǫn, sǫ̂, *sm.* I *a*, sound, cry, music (vocal).
sǫnar, *v.* I *tr. intr.* sound, call to, address.
sonẹt, *sm.* I *a*, song.
sonh, soign, suenh, *sm.* I *a*, care, trouble, pains.
soptamẹn, *adv.* suddenly.
sor, *see* **seror.**
sordeior, *adj.* II (*comp.*), worse.
sordẹis, *adv.* worse.
sǫrt, *adj.* I (*f.* **-da**), dumb.
sǫrzer, *v. tr.* raise, *intr.* rise; *ind. pres. sing.* 3, **sortz.**
sospeissǫ̂, -ǫn̂, *sf.* I *d*, suspicion.
sospir, sospire, *sm.* I *a*, sigh.
sospirar, *v.* I *intr.* sigh.
sostener, *v. tr.* sustain, bear (*see* **tener**).

sotil, soutil, subtil, *adj.* II, fine, sharp, acute; low, xxxv. 47.
sotilmẹn, -ll-, *adv.* keenly.
soudadier, *sm.* I *a*, soldier.
soutil, *see* **sot-.**
sovẹn, *adv.* often.
sovenir, *v. impers.* remember (*see* **venir**).
st-, *see* **est-.**
sūau, *adj.* II, lovely, gentle; *adv.* xxii. 7.
suberna, *sf.* I *c*, rapid current.
suenh, *see* **sonh.**
suffrẹnza, *sf.* I *c*, patience, endurance.
suffrimẹn, *sm.* I *a*, toleration, tolerance.
surprendre, *v. tr.* surprise (*see* **penre**).
sus, *adv.* up; **estar sus,** be on foot, be ready.
susolẹn, *adj.* I, evil-smelling, dirty.

t.

ta, *adv.* so.
taill, talh, *sm.* I *a*, form, shape; **de t.,** befitting.
tal, *adj.* II, such, of such a kind; *subs.*, such a person, &c. (*foll. by* **que**); **tals e cals,** all kinds of people.
talan, -nt, talẹn, *sm.* I *a*, sense, wish, desire.
talhar, taill-, *v.* I *tr.* cut, cut off.
tan, *adj.* I *adv.* so much, so great, so many; **t. quan,** as much as; **t. ni quan,** to some extent; **ab t.,** under such conditions.
tanher, *v. intr. refl.* be fitting, seemly; *ind. pres. sing.* 3, **taign, tanh.**
tans, *sm.* occasion, time.
tardar, tarz-, *v.* I *intr.* hesitate, delay; *tr.* put off.
targa, *sf.* I *c*, shield.
tart, *adv.* late.
taula, *sf.* I *c*, table.
taulier, *sm.* I *a*, board for playing, xii. 19.
taxer, *v. refl.* be silent; *ind. pres. sing.* 3, **tai.**
temẹr, *v. tr.* fear; *ind. pres. sing.* 1, **tẹm,** *plur.* 2, **temẹtz,** 3, **tẹmon.**
temeros, *adj.* I, afraid.
temọr, *sf.* I *d*, fear.
tempẹstar, *v.* I *tr.* toss about, trouble.
tẹmps, tems, *sm.* (I *a*?) time, weather; **tostemps,** ever, always.
tenda, *sf.* I *c*, tent, tabernacle, xxix. 58.
tendre, *v. tr.* stretch; *perf. part.* **tendut.**
tenẹbras, *sf.* I *c* (*plur.*), darkness.
tenebros, *adj.* I, dark.
tenẹr, *v. tr.* hold; *ind. pres. sing.* 1, **teno, tenh, teing, teng,** 3, **tẽ, ten,** *plur.* 2, **tenẹtz,** 3, **tenon**; *imperf. sing.* 1, **tenia,** *plur.* 3, **tenian**; *perf. sing.* 3, **teno**; *condit. sing.* 3, **tengra**; *fut. sing.* 3, **tenra,** *plur.* 1, **tenrẹm**; *imperf. fut. sing.* 3, **tenria**; *subj. pres. sing.* 1 *and* 3, **tenga, tengua, tenha,** *plur.* 1, **tenguam,** 2, **tengatz**; *imperat. plur.* **tenẹtz, -ez**; *pres. part.* **tenen**; *perf. part.* **tengut,** *f.* **-uda**; *intr.* extend, xxv. 30; **tener per,** consider as; **tener car,** rate at a high price; **tener nut, nuda,** have full possession of.
tẹnher, *v. tr.* colour; *perf. part.* **teint,** gloomy.
tensọ, *sf.* I *d*, verbal dispute; special form of lyric.
terme, *sm.* I *a*, term, fixed time.
tẹrra, *sf.* I *c*, earth.
tẹrre, *adj.* II, earthly.
tẹrs, -z, *adj.* I, third.
tesaur, *sm.* I *a*, treasure.
tẹsta, *sf.* I *c*, head.
tieira, *sf.* I *c*, adornment.

tirar, *v.* I *tr.* draw, pull out; **displease**, annoy, xxx. 8; *subj. pres. sing.* 3, **tire**, xxvii. 42.
tocar, **toch-**, *v.* I *tr.* touch.
tolre, **toldre**, *v. tr.* take away; *ind. pres. sing.* 3, **tol**, *plur.* 2, **tolez**, **tolętz**; *subj. pres. sing.* 3, **tuella**; *perf. part.* **tolt**, *f.* **tolta**.
tom, *sm.* I *a*, fall.
tombar, *v.* I *tr.* overthrow, *intr.* fall.
tondre, *v.* III *tr.* reap.
tor, *sf.* I *d*, tower.
torbessalh, *sm.* I *a* (?) (*Lat. text* 'nix' I. 15).
tormęn, **turmen**, *sm.* I *a*, torment.
tormęntar, *v.* I *tr.* torment.
tornar, *v.* I *tr.* turn, return to; **t. menor**, become smaller.
tornęi, *sm.* I *a*, tourney.
torneiar, *v.* I *intr.* joust.
tort, *adj.* I (*part.*) twisted; *sm.* I *a*, wrong.
tort, *sm.* I *a*, thrush.
tortura, *sf.* I *c*, torment.
torzer, *v. tr.* twist; *ind. pres. sing.* 3, **tortz**; **t. alcu de alcu**, alienate.
tost, *adv.* quickly; **tan tost quan**, as soon as.
tostemps, *see* **temps**.
tot, *see* **tug**.
trabalh, *see* **treb-**.
trabucar, *v.* I *intr.* fall (after a stumble), *tr.* overthrow.
tractar, *v.* I *tr. intr.* treat, act.
trahidor, *sm.* III (*n. sing.* **trahire**), traitor.
trahuzar, *v.* I *tr.* take as vassal, xxiv. 22 (?).
traire, *v. tr.* draw, take away, extract from, shoot with bow; *intr.* experience, endure; *pres. ind. sing.* 1, **trac**, 3, **trai**; *perf. sing.* 3, **trais**; *imperf. sing.* 1 *and* 3, **trazia**; *fut. sing.* 1, **trairai**; *imperf. fut. sing.* 3, **trairia**; *subj. pres. sing.* 1, 3, **traga**, **tragua**, **traya**; *perf. part.* **traich**, **trach**, **trait**; **se t. a vida**, keep alive; **t. s'enan**, march forward; **t. enan**, produce.
tramętre, *v. tr.* send away (*see* **metre**).
tramontana, *sf.* I *c*, pole-star.
trap, *sm.* I *a*, tent.
trasfigurar, *v.* I *refl.* change one's form.
trassalhir, *v.* II *a*, *tr.* spring over, overpass; *intr.* tremble.
trastomba, *sf.* I *c*, circumlocution, verbosity.
trau, *sm.* I *a*, beam.
traucar, *v.* I *tr.* pierce through.
travęrs, *adv.* across; **de tort en tr.**, from side to side.
trebalh, **trab-**, **-aill**, *sm.* I *a*, trouble, difficulty.
trebeillar, *v.* I *refl.* take trouble.
trefa, *adj.* I, treacherous.
tręgua, **treva**, *sf.* I *c*, armistice.
trei, *num. adj.* three.
trencar, *v.* I *tr.* cut off; *refl.* kill or check oneself (?), xxiv. 17.
trep, *sm.* dance, sport.
trepęill, *sm.* I *a*, confusion.
tresca, *sf.* I *c*, dance.
tresor, *sm.* I *a* (*French form*), treasure.
treva, *see* **treg-**.
trevar, *v.* I *tr.* keep company with, frequent.
triar, *v.* I *tr.* find out, take out, away; collect, xxvii. 14.
tric, *sm.* I *a*, deceit.
trichar, *v.* I *tr.* cheat.
trist, *adj.* I, sad (*nom. sing.* **tritz**).
tristęza, *sf.* I *c*, sadness.
tristor, *sf.* I *d*, sadness.
tritz, *see* **trist**.
tro, *adv.* into; **tro a**, up to; **tro que**, until.
trobador (*nom. sing.* **trobaire**), *sm.* III, poet.
trobar, *v.* I *tr. intr.* find, discover, compose poetry; *ind. pres. sing.* 3, **trob**, **trop**, **truep**.
tronzó, *sm.* I *a*, splinter of lance-staff.
trop, *subs.* a great deal; *adv.* too

much, very much, more (*after comparative*).
trüan, *adj.* I (*f.* -nda), vulgar, treacherous.
trüandar, *v.* I *tr.* act treacherously towards.
tu, *pers. pron.*
tug, tuich, tọt (*masc. nom. sing.* o, *plur.* totz, toz; *n. plur.* tuit, *f.* tota); *adj.* all; si tot, *see* si.
turmen, *see* tormen.

u.

u, *see* un.
ubęrt, *adj.* I (*part.*), open, opened.
uchaizo, *see* ooc-.
udolar, *v.* I *intr.* howl.
ueimai, oimais, *adv.* henceforward.
uelh, huoill, oill, *sm.* I *a*, eye.
ufanier, *adj.* I, braggart, fond of display, loud of speech.
ufaut, *sm.* I *a*, presumption.
ufrẹnda, *sf.* I *c*, offering.
umanitat, *sf.* I *d*, humanity, human nature.
umeliar, *v.* I *tr.* humiliate.
umil, *adj.* II, humble, modest.
umilitat, *sf.* I *d*, humility.
umọr, *sf.* I *d*, rain, moisture, humour of the body.
un, u (*nom.* us), *num. adj.* I *and subs.*, one.
uoi, *adv.* to-day.
urtar, *v.* I *tr.* dash.
us, *sm.* I, use.
usar, -z-, *v.* I *tr. intr.* make use of, wear out.
usatge, usage, *sm.* I *ab*, custom, use, employment.
usquex, -ecs, *pron.* each one, some one.

v.

vai, *see* anar.
vair, var, *adj.* I, of varied colour, speckled, grey.
valẹn, *adj.* II, worthy, excellent.
valẹr, *v. intr.* be worth; *ind. pres. sing.* 1, valh, val, *plur.* 1, valem; *fut. sing.* 1, valrai, 3, valra, *plur.* 3, valran; *cond.* 3, valgra; *subj. pres.* 1 *and* 3, vailla, valha, *plur.* 3, vaillan; *imperf. plur.* 3, valguesson; *sm.* I *a*, worth, excellence.
valọr, *sf.* I *d*, worth, excellence.
van, *see* anar.
vạn, *adj.* I, powerless, vain.
vanar, *v.* I *refl.* boast.
var, *see* vair.
vas, ves, vers, *prep.* towards, in direction of; ves que, according as, xxxv. 48; compared with, ix. 14, 16, xlv. 30.
vas, *sm.* grave, tomb.
vassalatge, *sm.* I *b*, knightly prowess.
vau, *see* anar.
vau, *sm.* I *a*, valley.
vędar, *v.* I *tr.* refuse.
ved-, *see* ves-.
veguda, *sf.* I *c*, sight.
veiaire, *sm.* I *b*, judgement, opinion.
veillar, *v.* I *intr.* keep watch.
vẹn, -t, *sm.* I *a*, wind.
venal, *adj.* II, common, low.
venansal, *adj.* II, common, simple.
venda, *sf.* I *c*, sale; ransom, xxix. 52.
vendre, *v.* III *tr.* sell; *ind. pres. sing.* 3, ven.
vengar, veniar, *v.* I *tr.* revenge.
venir, *v. intr. refl.* come; *ind. pres. sing.* 1, vẹnc, 3, vẽ, ven; *imperf. sing.* 1 *and* 3, venia; *perf. sing.* 3, vẹnc; *subj. pres. sing.* 1 *and* 3, vẹnha, veigna, vengua; *imperf. sing.* 1 *and* 3, vengues, *plur.* 2, vengueseẹtz; *perf. part.* vengut, *f.* -uda; mels li vengues, it were better for him; be vengut, welcome.
vẹnser, -s-, *v. tr.* conquer, overcome, surpass; *ind. pres. sing.* 3, vẹns; *perf. part.* vencut, *f.* venquda.

ver, *adj.* I, true; *sm.* I *a*, truth; xxiv. 19, things (?).
verai, *adj.* I, true.
veramẹn, *adv.* truly.
verga, *see* **veria**.
vẹrge, *sf.* I *d*, virgin.
vergier, *sm.* I *a*, garden.
verginitat, *sf.* I *d*, virginity, purity.
vergọnha, **-oigna**, *sf.* I *c*, shame.
vergonhar, *v.* I *tr.* insult.
vergonhọs, **-gonnios**, *adj.* I, ashamed.
veria, **verga**, *sf.* I *c*, twig, switch.
vermelh, *adj.* I, red.
vẹrs, *sm.* verse, poem of special kind.
vẹrt, *adj.* II, green.
vertadier, *adj.* I, true, trusty.
vertat, *sf.* I *d*, truth.
vertut, *sf.* I *d*, power of body or mind, capacity to act.
vescomtal, *adj.* II, viscountly.
vescọmte, *sm.* II, viscount.
vestimẹn, *sm.* I *a*, clothes.
vẹstir, *v.* II *a*, *tr.* clothe; *intr.* have clothes on; *sm.* I *a*, clothing.
vẹtz, **vez**, *sf.* time, occasion.
veuzir, *v.* II *b*, *intr.* become desolate, empty.
vezẹr, **veder**, *v. tr.* see; *ind. pres. sing.* 1, **vẹi**, **vech**, 3, **vẹ**, *plur.* 1, **vezẹm**, 2, **vezẹtz**, 3, **vezọ**; *imperf. sing.* 1 *and* 3, **vezia**; *perf. sing.* 1, 3, **vi**, *plur.* 2, **vis**, **vitz**, 3, **viron**; *fut. sing.* 1, **veirai**, *plur.* 2, **veires**; *cond. sing.* 1, 3, **vira**; *subj. pres. sing.* 1, **vẹia**, *plur.* 2, **veiatz**; *imperf. plur.* 3, **visson**; *perf. part.* **vis**, **vist**, *f.* **vista**; **so m'es vis**, that have I seen; **veus**, **vecvos**, *interj.* behold!
vezi, *adj. sm.* I *a* (*f.* **vezina**), neighbouring, neighbour.
vi, *sm.* I *a*, wine.
via, *sf.* I *c*, way; **tota via**, always.
via, *see* **vida**.
vianan, *sm.* I *a*, wayfarer.
vianda, *sf.* I *c*, livelihood, food.
viandar, *v.* I *tr.* nourish.
viatge, *sm.* I *ab*, journey.
viatz, *adj.* I, quick.
vida, **via**, *sf.* I *c*, life.
vielh, **vieill**, *adj.* I, old.
vigor, *sf.* I *d*, strength.
vil, **vill**, *adj.* II, worthless, low, common.
vila, *sf.* I *c*, town.
vilan, **vilà**, *adj.* I (*f.* **-ana**, **-ayna**), common, low-born, base; *sm.* peasant, low fellow.
vilanet, *adj.* I, common, low.
vilania, *sf.* I *c*, badness, shame.
vilmẹn, *adv.* vilely.
viltat, **viutat**, *sf.* I *d*, commonness, vulgarity.
virar, *v.* I *tr.* turn.
visconte, *see* **vescomte**.
vista, *sf.* I *c*, view, range of vision.
viu, **vio**, *adj.* I (*f.* **viva**), alive, living.
viure, **vieure**, *v. intr.* live; *ind. pres. sing.* 1 *and* 3, **viu**, **vieu**, **vio**; *perf. sing.* 3, **visquet**; *subj. pres. sing.* 1, 3, **viva**; *imperf. sing.* 3, **visquest**, **visques**; *pres. part.* **viven**; *perf. part.* **viscut**, *f.* **viscuda**.
viutat, *see* **viltat**.
vọch, **vueg**, *adj.* I (*f.* **voia**), empty, masterless.
volẹr, *v. tr. and refl.* wish, desire; *ind. pres. sing.* 1, **vuelh**, **vuell**, **vuolh**, 3, **vọl**, *plur.* 1, **volẹm**, 2, **volẹtz**, 3, **volon**; *imperf. sing.* 1 *and* 3, **volia**; *perf. sing.* 3, **vọlc**; *fut. sing.* 1, **volrai**, 3, **volra**, *plur.* 3, **volran**; *imperf. fut. sing.* 1 *and* 3, **volria**; *cond. sing.* 1 *and* 3, **vọlgra**; *subj. pres. sing.* 1 *and* 3, **vuella**, **vuelha**, **vuoilla**, *plur.* 2, **vulhatz**; *imperf. sing.* 1 *and* 3, **volgues**; *perf. part.* **volgut**, *fem.* **volguda**; **voler mais**, prefer.

volon, *adj.* willing.
volontat, -lun-, *sf.* I *d*, will, desire; **per v.**, spontaneously, xliv. 763.
volontier, *adv.* willingly.
volpill, -lh, *sm.* I *a*, fox, sneak, cheat.
volpillage, *sm.* I *b*, evil craft, knavery.
voluntat, *see* **volon-**.
voluntǫs, *adj.* I, willing.
vǫlvre, *v. tr.* turn; *ind. perf. sing.* 3, **vǫls**; *pres. part.* **volven**; *perf. part.* **vols**.
vos, **vǫstre**, *pers. and poss. pron.*
vǫts, *sf.* voice.
vout, *sm.* I *a*, face of Christ's image.
vueg, *see* **voch**.

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